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FLORENCE MOORE

THE NATIONAL THEATRICAL WEEKLY



MEYER COHEN
President

The Overnight Song Sensation! THE GREATEST THING THAT CAME FROM FRANCE

Owing to the enormous demand for this overnight hit, we are publishing the complete song herewith.

The Greatest Thing That Came From France
Words by HARRY TEASE Music by ED. G. NELSON
Moderato

VOICE
Fiducially

I met a pal, who's been a cross the
Each to his own, was glad to do his
foam, I shook his hand, And then said "welcome home!"
bit, With sword and gun, He proved his you-know
grit,
Tell me brother all about dear France and gay Pa-ri-si, He
When they all reach home a gain the place where they be-
long,
He
paused a while, then with a smile he soft-ly said to me,
on - ly hu-man na-ture that they all should sing this song.

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CHORUS

France, is a won-der-ful place, No one can do it,
Won-der-ful time, Won-der-ful wine, Won-der-ful place, to have a
won-der-ful time, France, is blessed with beau-ti-ful girls, There's not one
thing they lack, But the great-est thing that ever came from dear old France
was the best that brought me back, back, back.

The Greatest Thing That Came From France

One of the most beautiful sentimental waltz ballads ever written. It sings itself! DEAR OLD PALS

**Nobody Knows How I Miss You
Dear Old Pals**
Words & Music
EDDIE DORR
LEW PORTER
Valse moderato

I sit and pon-der the whole day long, Wish-ing that I could see, My
Gee but I'm lone-ly and feel so blue, Thou-sands of miles from home, I
moth-er and dad the best pals I had, They're wait-ing pa-tient-ly,
wish I were back, to the old-fash-ioned shack, Why did I ever roam,
I'll tell the world that I love them so, and soon I'll be back there I know,
My pals are wait-ing for me I know the sor-ry for I love them so.

This song can be had
in French and Russian
and music rolls

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CHORUS

No-bod-y knows how I miss you, Dear old pals,
No-bod-y knows how I love you, Dear old pals, When nights are
drear-y and I sit a-lone, My thoughts are wear-y they drift toward my home, cause
no-bod-y knows how I miss you Dear Old Pals, Pals.

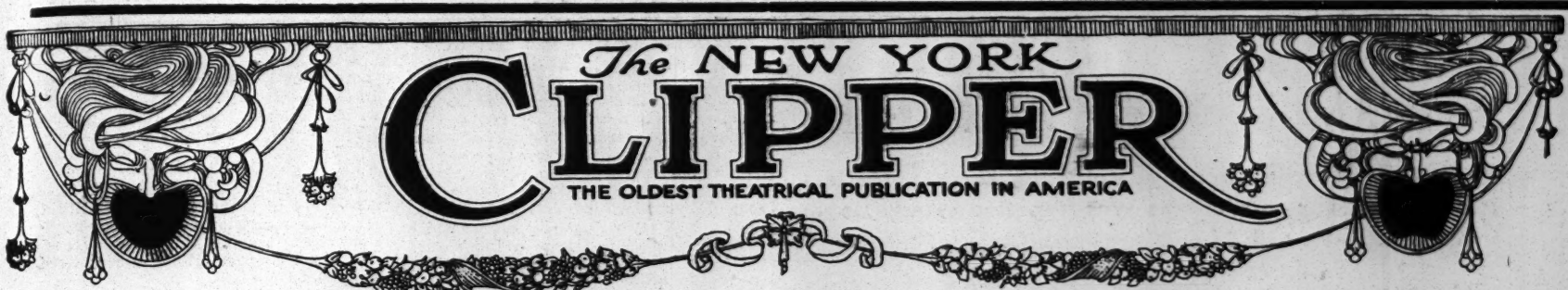
Nobody Knows etc. 2

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SUNDAY SHOWS EXPECTED TROUBLE

LOEW HOUSES SWITCH ACTS

Following a "tip" late last week that the police were going to "start something" with managers of vaudeville houses where acrobatic and other acts not strictly in conformity with "sacred" concert standards were appearing on Sunday, the Loew booking office got busy and eliminated from the Sunday bills in their many houses throughout the city those acts which they believe the police would find objectionable.

As a result, acrobatic, contortionist, animal, and in some cases dancing acts suddenly received notice on Saturday that that day finished their "last half," and they were to appear the following day in houses in various near by Jersey towns. No definite explanation was given for this rather sudden switch in booking, but it was intimated that the "Sunday squealers" were out to "get" vaudeville theatres in Greater New York.

Inquiries early this week as to the source of the "squeal" failed to reveal anything beyond the fact that one of the vigilance committees watching out for infractions of the Sunday laws—the recently passed law permitting baseball on Sunday having spread gloom over these latter—was bent on causing trouble at some vaudeville house, presumably one of the Loew houses.

When questioned about the matter, Duncan J. McMillan, general secretary of the New York Sabbath Committee, which several months ago stopped Michio Ito and his troupe of dancers from appearing at a scheduled Sunday concert at the Selwyn Theatre, disclaimed any knowledge of recent activities of his committee against Sunday performances at vaudeville theatres.

"We never act unless we receive a complaint," declared McMillan, "and, so far as I know, we have had no occasion to stop vaudeville theatres from running on Sunday, having received no complaint recently."

Nevertheless, among the acts at the Loew houses that were suddenly notified by the booking office that their "last half" ended on Saturday night, were the following: Williams and Daisy, and Jean and Jacques at the American; McNally, Dinas and DeWolfe and Cummin and Seaham at the Warwick; The Lordens and Josie O'Mears at the Victoria; Nettie Carroll at the Metropolitan; Adonis and Company at the Fulton; The Casting Mellas at the Lincoln Square; The Romas Troupe at the DeKalb; Hanlon and Arthur and the Kuma Four at the Delancy; Watson's Dogs and the Flying Henrys at the Palace, and Kinzo at the Orpheum.

At the Loew offices it was intimated that the elimination of this class of acts on Sunday would not become an established policy, and that in all probability the fuss would blow over soon and the canceled acts would be appearing soon at "sacred" shows.

REWRITES "LOOK AND LISTEN"

"Look and Listen," the new A. H. Woods mystery melodrama, which was produced in Atlantic City last week, is back in New York entirely re-written by Willard Mack.

Under the title of "A Voice in the Dark," it will be seen at the Park Square Theatre, Boston, June 9, for a Summer run.

The piece was first presented on Monday night and Woods, who witnessed it, saw, in spite of its many faults, big possibilities. Consequently, a hurry up call was sent for Mack. He witnessed the play on Tuesday night and between that time and Saturday entirely re-wrote the piece. The new first act was played on Friday and Saturday night and rehearsals of the new version are now being held at the Eltinge Theatre.

ARREST 66 SHOW OWNERS

WEST HAVEN, Conn., May 26.—All amusements at Savin Rock have been closed by the West Haven police, who arrested sixty-six persons, proprietors of amusement concessions at the shore resort here, and charged them with violating the Sunday secular law. The arrests were made at the direction of John N. Loomis, Chief of Police of West Haven.

Two "toboggans" and a fortune telling booth were first closed, and later the police shut down practically everything at the resort.

The warrants under which the arrests were made were issued by Prosecuting Attorney Edwin L. Smith of the town of Orange, all were ordered to appear in the town court and some were required to furnish bonds for their appearance.

MANAGERS BEAT CITY

WHEELING, W. Va., May 22.—The cases of the city against the various theatre managers here, have been dismissed by Judge Robinson, who, thereby, reversed and annulled the decision of the police court.

The suits were the result of the fining of the theatre managers at the time of the "flu" epidemic last Fall. At that time the Health Department filed a complaint against the managers, charging them with having opened their theatres in violation of the closing order. The managers claim that they have made various efforts to have the cases tried, but each time the city interposed. Judge Robinson's decision called for the city to pay the costs.

RE-CAST IRWIN SHOW

Kurt Eisfeldt, A. L. Berman and their associates have chosen an entirely new cast of principals for the May Irwin show, "The Water's Fine," which they produced out of town several months ago, closing it after it was out six weeks.

The show, written by Glen MacDonough, Sammy Lewis, Joe Young and Ted Snyder, will be presented again early next season, it being planned to open out of town again and then bring the piece into a New York house. May Irwin will resume as the featured player. Edgar MacGregor has been engaged to stage the show.

ILLINGTON'S BUTLER ARRESTED

Fritz Bernard and his wife, both formerly in the employment of Margaret Illington as butler and maid, were arraigned in Rome, N. Y., last week. They were charged with stealing the property of a family in Rome. The arrest was made at the home of Miss Illington in York-shire, Westchester County.

TRADE COMMISSION ENDS ITS INQUIRY INTO VAUDEVILLE

Respondents May Not Put in Defence—Testimony Now Goes to Washington—Mountford Is Not Heard—Casey and Chesterfield Recalled—Sheedy Is Examined

The Government rested its case late last Saturday in the investigation by the Federal Trade Commission of the vaudeville business. Unless the Vaudeville Managers' Protective Association, the National Vaudeville Artists and other respondents decide to enter a defense, the case will soon go to the Federal Trade Commissioners for decision.

Up to Monday afternoon, Attorney Maurice Goodman, who has had charge of the active handling of the case for the respondents, said that the vaudeville managers had not yet determined whether to produce witnesses or to let the matter stand as it is.

Should there be no defense, the next step will be the preparation of briefs by both sides. These will be sent to Examiner Charles E. Moore, of Washington, D. C., who represented the Federal Trade Commission at the hearing held at its New York headquarters, 20 West Thirty-eighth street. Examiner Moore meantime will go over the 3,000 pages of testimony and make a recommendation to the Commission. The Commission may make its findings on the briefs or it may consider it necessary that there be an oral argument at Washington. Examiner Moore's report, as is the custom, will be kept secret, no matter whether his suggestions are agreed upon or overruled.

The sudden termination of the Government's case was a surprise to the vaudeville leaders, for they had thought Harry Mountford, International Executive of the White Rats' Actors Union, would take the stand. Mountford did want to be a witness, but Attorney John Walsh, former Chief-Counsel for the Federal Trade Commission, who was retained to carry on the case, refused to let him do so, as his testimony, Walsh said, would only be a repetition of other witnesses' stories.

The hearing began in New York last February. Adjournments were frequent and, at times, several weeks elapsed before the sessions were resumed.

A report of the case, day by day, follows:

Thursday

Attorney Maurice Goodman, representing the respondents, occupied the entire day cross-examining Fitzpatrick, and was not through with him when Examiner Moore adjourned the hearing until the next morning.

A motion by Goodman to strike from the record the testimony of Fitzpatrick, John J. Quigley, Bernard A. Meyer, Harry Bulger, Helen Nelson, Charles T. Aldrich, Edward Clark, Edward M. Fay, Margaret Torcat and Richard Edwin Keough was denied. Goodman contended that the greater part of these witnesses' testimony was of the hearsay variety; that Fitzpatrick's statements were particularly so, in that they did not bear upon his personal experiences. The actors whose supposed troubles were set forth by Fitzpatrick, Goodman asserted, should be

called to speak for themselves. Also, he stated, neither Fitzpatrick, the White Rats nor the respondents are engaged in interstate commerce.

Reports and other papers of the White Rats were passed over to their president for identification. He was queried at considerable length over the manner of his election in 1916, as the union's first head under its new constitution. Fitzpatrick admitted that, although he had been a vaudeville artist since 1907, he did not join the White Rats until 1912. After he left college in 1901 he was a lumberjack in Minnesota; a newspaper reporter at Waterbury, Conn., and, in 1905, became treasurer of Poli's Theatre at Waterbury, and two years later went out in a playlet of which he was the author, entitled "The Turn of the Tide." The act only received \$100 during its opening week at Hartford, and two weeks later at Waterbury, \$125, as the latter was Fitzpatrick's home town. Since then he has written "Waiting for the Wagon," "Monday Morning," "The Empty Room," "The Second Generation," "The Pitcher and the Well" and "The Wanderer," all playlets.

On direct examination he had complained of having to play an extra performance at Keith's, Louisville, Nov. 4, 1912, election night.

Q.—Didn't your contract provide for the extra show? A.—I am almost positive it did not.

Q.—Other acts played the extra performance, didn't they? A.—They did, kicking vigorously.

"I didn't ask for that last statement," objected Goodman. "I didn't expect it, because you are an intelligent witness."

"I beg your pardon," said Fitzpatrick.

Q.—Wasn't it on the occasion of election week at Louisville that you received \$300 a week for the first time? A.—Yes, sir.

Q.—And you continued to receive \$300 a week for some time? A.—Yes.

Q.—Didn't the fact that your salary was raised that week enter at all into your consideration? A.—It wasn't raised.

Q.—Did you get \$300 a week before? A.—The other weeks were only try-outs.

Q.—Ever receive \$300 a week previous to that time? A.—No.

Q.—Your salary ranged from \$200 to \$250? A.—Yes. That's the reason I played the election night extra show, that \$300.

Q.—Isn't it a fact that there is a falling off in business at theatres on the day following election and New Year's Eve? A.—I don't think so. No.

Attorney Goodman here let fly a quiver full of queries to prove that the prices of acts are governed by relative population of cities and the extent of business at various theatres. To the question whether the manager of a small town house could

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ACTORS WILL ARBITRATE DIFFERENCES WITH MANAGERS

Meeting at Hotel Astor Monday Voted to Discuss Matters
Instead of Refusing to Work, as Was Reported Would Be
the Case—Want 8 Shows to Constitute Week.

The talked-of actor's strike may never materialize; that is, it won't, if the newly formed Producing Managers' Protective Association will agree to arbitrate its difficulties with the players, as was suggested Monday at the annual meeting of the Actors' Equity Association at the Hotel Astor.

By the terms of a resolution ratified unanimously at the meeting, a thirty days' armistice has been declared. At the end of that period, unless the managers agree to talk the question over, the argument for a revised contract will go on, and on, until it may finally reach the strike stage.

The Producing Managers' Protective Association last week wrote a letter to the Actors' Equity Association, declining to treat with that body. But Francis Wilson, president of the actors, wants to give the managers another chance. He thinks the present hard feeling could be eliminated if representatives of both sides got together and talked the matter over.

A resolution which had been adopted at an executive session of the Actor's Council, was ratified unanimously. It is as follows:

"Resolved, That arbitration shall be suggested on all points of the contract in dispute. Members from each organization to be on said Board of Arbitration, and an umpire or umpires of national repute, satisfactory to both parties, to be chosen, whose decision shall be binding on both parties, provided this be done within 30 days. Pending this arbitration, members will continue to sign the U. M. P. A., A. E. A. contracts as at present in force."

The gathering was the largest the Equity Association has ever held. Twenty-five hundred Thespians, most of whom are stars, twinkled around. Walking through the assemblage was like strolling along the Milky Way. So great was the crowd that hundreds were unable to obtain seats, and scores stood in the hallway. A few were able to find seats in the balcony, but the rest remained standing for several hours.

It was a secret session. Admission could only be gained by presenting a paid-up membership card. Several members who had forgotten to bring their cards were denied entrance.

President Wilson, opening the proceedings, explained that the Association had been approached by the Producing Managers' Protective Association with a view of deciding upon a form of contract satisfactory to both, and it was understood that concessions were to be made by each side.

Most of these concessions, said Wilson, would have been found easy of solution, but the one clause which the managers absolutely refuse to grant was that eight performances should constitute a week's work—that all extra performances beyond that number should be paid for at the rate of one-eighth. This would mean that in future free holiday performances would not be given by the actor.

"Unfortunately," observed President Wilson, in a statement issued after the meeting, "the Producing Managers' Protective Association misunderstood our communication as being in the nature of an ultimatum, which was not the case, and broke off the negotiations with the Actors' Equity Association in a letter which has already been made public in the press."

"In that letter the Producing Managers' Protective Association announced that the Council of the Actors' Equity Association had threatened the 'closed shop.' This was absolutely a mistake, the Council having no such power at that time."

Wilson underscored the words "at that time." Inquiry as to his purpose in doing this, brought forth the explanation

from Grant Stewart, secretary-elect of the association, that the actors had Monday given their Council power to declare a "closed shop" in the event that arbitration fails to eventuate.

Frank Gilmore, retiring secretary of the actors, read the letter from the managers, which was signed by Lawrence Weber, secretary of the last-named organization. It states:

"Referring to the proposed contract on behalf of the Actors' Equity Association, I am instructed to say that after careful consideration, it has been deemed impossible for the Producing Managers' Association to accept same, involving as it does so many departures from the established and tested practices of the profession."

"I am instructed to say further, that the prevailing and accepted conditions which exist in the present contracts have proved fair, and in the main, satisfactory in operation. We cannot, nor will we, acquiesce in any attempt to bring about unconsidered innovations as the result of self-interested agitation, which really has not in mind the well-being of the profession nor the helpful co-operation of its members."

"Your declared purpose, that upon our failure to accept the demands of the Actors' Equity Association it will retaliate by organizing the acting profession as a closed shop, is one that we will not consider."

"The proposal is so incongruous with the nature of an artistic profession, and involves such an abandonment of the actor's standing and dignity that we cannot believe it has received unbiased consideration from those who affect to be in favor of such a step."

"It would not be possible, I am instructed to add, for us to deal with an organization which so far departs from its original ideals as to threaten the profession with what is known as a closed shop."

It was made plain that the Council was empowered to handle the contract question as it saw fit, the actors by their vote, having given the officials comprising it unlimited power.

Charles Coburn, who belongs to the Actors' Equity Association and the Producing Managers' Protective Association, spoke from the floor and said that the two bodies would be able to settle their grievances. The feeling of the actors generally seemed to be that the offer of arbitration could hardly be refused, and would almost surely bring about the desired result.

Blanche Bates, in private life Mrs. George Creel, wife of the Chairman of the late Committee on Public Information, made a very little speech. Miss Bates protested vigorously against the Association joining the American Federation of Labor, a move which has been under contemplation for three years. She was frequently interrupted and expressions of disapproval were numerous. "Evidently Miss Bates didn't understand the situation," afterwards commented a well-known actor.

"A number of years ago," said President Wilson, previous to the meeting, "before the Actors' Equity Association came into existence, the American Federation of Labor issued a blanket charter covering all amusements. That blanket charter is owned and operated by the White Rats' Actors Union of America, or whatever title they are now organized under. It would be utterly impossible for the Actors' Equity Association as an organization, to go into federated labor except under the auspices of the White Rats, subject to their order, which would become a question of the Actors' Equity Association losing its autonomy."

(Continued on page 27)

GEORGE BROWN BEATEN UP

George N. Brown, who has a walking act in vaudeville, and Robert Law, owner of the Robert Law Scenic Studios, had an argument last week which resulted in Brown getting several nasty cuts about his face, and a window of the door in Arthur Klein's office being broken.

The trouble arose over an action brought by Brown against Law several months ago over some scenery which Brown stated he had left in Law's care only to find that the latter had let it get into the possession of a man who was using it in a show on the army camp circuit. Brown, through his attorney, August Drier, won a judgment for \$275 in the case.

So, when Brown walked into the Klein office the other evening and found Law there, the conversation swung round to the scenery deal, and pretty soon somebody used the word liar, which seemed to be the signal for Brown and Law to start swinging, which they did for several minutes. During this time Law's glasses fell off and some of the glass cut Brown's face.

The battlers then swung up against the door and the glass was broken, which convinced Klein that it was time to stop the rough house and he separated them. Brown later reported that his side was seriously injured in addition to the cuts on his face, and that he was going to court and have Law summoned there. Law was said to be out of the city Monday, looking over a show in Washington.

SUES GOODWIN ESTATE

Georgia Gardner, whose beauty has helped to put more than one show over, last week began suit through Rosenthal and Halperin, attorneys in the Longacre Building, for furniture, choice liquors and other furnishings recently taken from the home of the late Nat Goodwin, to whom she was engaged to be married at the time of his death.

The property, which consists of mahogany beds, dressers, chairs, tables, etc., is valued by Miss Gardner at \$5,000, she asking an additional \$1,000 for alleged unlawful detention of the property by the administrator of the estate. A storage house is also sued for unlawful detention of the property, which, Miss Gardner states, was given to her by the late comedian only a short time before his death.

BIG SHOWS FOR FRISCO CASINO

SAN FRANCISCO, May 26.—Sam Harris, of Ackerman & Harris, has returned from the East with a bunch of "big time" bookings for next season. The Will King company has been installed for the Summer. This company numbers forty-five principals and chorus, and their opening bill is "Oh, Hello."

In the Fall there will be a season of grand opera at the Casino which will be followed by Winter Garden reviews which bear the New York stamp of success.

GOOD AS BOND COUPONS

Leo Newman, the ticket broker, wishing to impress passersby with the great virtue of "Broken Blossoms" as a show, pasted up a ticket as a coupon on several \$1,000 Liberty Bonds which he had in his window last week, and thus drew a lot of attention. To those who know Newman, it is needless to add that he had a quantity of the tickets for sale.

"SCARLET MASK" OPENS MONDAY

"The Scarlet Mask," Winthrop Ames' new production, will open in Atlantic City on Monday. The play was a big success in England where, under the title of "The Purple Mask," it had a long run. It is called a mystery comedy.

"TURN TO THE RIGHT" CLOSSES

"Turn to the Right" closed its season last Saturday night at Teller's Shubert Theatre, Brooklyn. The season with the company has been very successful.

BECK GOES WEST

Martin Beck, Harry and Mort Singer and George Gottlieb left for Chicago Sunday. Mr. Beck and Gottlieb will return Memorial Day.

"COME ALONG" OWES SALARIES

A week's salary is due all the players in "Come Along," the musical show produced by the Marne Productions, Inc., which closed at the 39th Street Theatre May 17 after a run of six weeks.

The show, written by Bide Dudley and John L. Nelson, opened here April 8 at the Nora Bayes Theatre under an arrangement with the Shuberts which called for a 50-50 division of the receipts. The show remained at this house for four weeks, playing in what is considered a "last resort" house in the first place, for the theatre is atop the 44th Street Theatre. The show had a weekly salary list amounting to \$3,500. For the last two weeks of its run, the Shuberts permitted it to go into the 39th Street Theatre, where it played to a total of \$6,200 for the two weeks, this amount being divided 60-40, the company receiving the lion's share.

And on top of all the show's financial troubles came a judgment for \$852.43, obtained against the Marne Productions, Inc., by Edward Royce, who was engaged to stage the piece. His contract called for \$600 a week for three weeks, that being the time it was figured it would take him to put on the show. Royce's contract also called for one per cent of the gross receipts as long as the show runs.

However, Royce claimed he worked a week longer on the show than his contract called for, so he sued to recover an additional week's salary, plus some accrued royalties which he claimed were due him. His suit was undefended, the judgment last week being the result.

At the present time, R. M. Nelson, brother of the composer and treasurer and general manager of the corporation which was organized, with a capitalization of \$50,000, to produce the show, is negotiating with several people who, he says, are interested in buying a share of the show. With the money he receives from this source, Nelson says he will pay all claims and produce the play again next September with a less expensive cast.

In the meantime, Nelson has sold the Southern road rights to J. Osborn Clemson and the later is organizing a company to play the piece, opening September 8 in Norfolk, Va. Nelson says he is engaged at present in organizing a \$200,000 theatrical corporation which will produce comedies and dramas beginning next fall.

WOODS BUYS OUT BERNARD

A. H. Woods last week bought out the remaining portion of the fifty per cent interest held by Sam Bernard in the "Friendly Enemies" show. The price said to have been received by Bernard from Woods at this time is \$25,000.

At various times previous to last week Woods is reported to have bought portions of the interest in the show held by Bernard. This accounts for the apparently small amount of cash received by Bernard last week, following his retirement from the cast of the show now at the Hudson Theatre, where Louis Mann remains the featured player.

Bernard held a fifty per cent interest in all of the companies and all the rights of "Friendly Enemies" and also received a salary of \$400 a week for appearing in the play. Mann, on the other hand, besides receiving a salary said to be \$600 a week is also receiving 25 per cent of the profits from the company in which he is appearing.

Some idea of the profits that have accrued from this play, which is now running in this country, England and Australia simultaneously, may be gathered when it is stated that, during the first fourteen weeks of "Friendly Enemies" in Chicago, where it opened, the profits amounted to \$100,000.

KOLB AND DILL BACK ON COAST

LOS ANGELES, Cal., May 23.—Kolb & Dill opened last week at the Majestic, after an absence of more than a year, in a revival of their Military Musical farce "As You Were." In support of the stars are Julia Blanc, Marie Rich, May Cloy, Ethel Martelle, Geo. W. Banta, Jr., Max Steinle, Jack Rollins and Frank Bonner.

PEACE IN SHOW BUSINESS UP TO I. A. T. S. E. CONVENTION

**Musicians and Scenery Painters Both Have Representatives in
Ottawa Seeking Support of Stage Hands for Their
Demands as Big Conference Opens**

OTTAWA, Can., May 28.—Whether or not theatrical managers in the United States are to be allowed to open next season without first coming to a new understanding with their union employees and scenery makers, depends upon the outcome of the I. A. T. S. E. convention which opened here today. Many interests are represented, all seeking the support of the stage hands which, if granted, would throw the entire business into confusion.

First of all are the musicians who have only just finished a convention of their own in Dayton, Ohio. They have a long list of desires which they are preparing to lay before managers as soon as they get back to New York. The representatives of the musicians who are here came direct from Dayton and, it is said, have a list of more than fifty changes which they wish the managers to make in the present scale. They apply to both city and road companies and the representatives of the union would like to have the support of the stage hands before they submit them.

Then, there are representatives here from the United Scenic Artists of New York, which is having trouble with studio owners in New York because the men want a raise from \$44 to \$66 a week for journeymen,

and from \$25 to \$44 for apprentices. These men have been in a state of lock-out for some time at several of the studios in New York and now seek to ask the stage hands to refuse to handle any scenery painted by men other than those who draw the union scale.

In both of these instances, if the increase desired is granted, the cost of production of plays will mount considerably. Accordingly, the United Managers Protective Association, of New York, lost no time in having their counsel, Ligon Johnson, come to this city in an effort to straighten out the entire matter before either union receives the support of the stage hands. That he has a difficult task can be judged by the fact that he has had a number of conferences this last week with representatives of all concerned, but, up to tonight, was not able to settle matters. Therefore, it looks as though the desires of both unions will be taken up on the floor of the convention.

The question recently put forward by the Canadian stage hand organization that the unions of Canada and the United States combine, will also be looked into before the meeting is over, but it is said to have no chance of serious consideration.

CHANGES IN PLAY CAUSED ROW

CHICAGO, May 24.—Owen Davis is up in arms about the changing of his play, "Peggy Behave," by Ring W. Lardner, and has notified William A. Page, manager of the show, that unless Mr. Lardner's lines are eliminated the play will have to come off.

The whole trouble seems to have been started by Willette Kershaw, who is the star of the attraction. It appears that Miss Kershaw was dissatisfied with a scene in the second act in which members of a suburban fire department appeared in scarlet underwear. She consulted with Manager Page and Lardner was called in as play doctor. So well did "Dr." Lardner perform his work that a local critic voiced his opinion in a Sunday paper to the effect that the show was improved and spoke of "Peggy Behave" as the joint work of Davis and Lardner.

A copy of this paper must have reached Davis and then the fat was in the fire. Immediately he sent this telegram to Page:

"I have not sanctioned any of the changes in my comedy which are reported to have been made by Mr. Lardner at your and Miss Kershaw's request, and I will not permit the presentation of the play if it is altered by any other hand than my own. I esteem Mr. Lardner as a baseball humorist, but I do not recognize him as a collaborator in the authorship of 'Peggy Behave.' Take out his lines and name or take off the play. In this I am within the rights guaranteed by my contract."

"WELCOME STRANGER" SCORES

BALTIMORE, Md., May 22.—"Welcome Stranger," a comedy by Aaron Hoffman, was presented last Monday at the Academy of Music by Cohan and Harris, and accorded a most hearty reception.

The action of the play as laid in Great Sufferin Falls, N. H., and the story deals with the adventures of Isadore Solomon, who comes to that little New England village. The villagers don't want Issy and do their utmost to get rid of him. They insult him, refuse to rent him a store and finally attempt to burn him out.

But "Issy" is proof against everything but kindness and the only one who is kind to him is Clem Beemis, who, for years, has been regarded as the village fool. Beemis is, in reality, an electrical genius, and Issy backs him for \$5,000. The firm of Solomon and Beemis succeed in the venture, which is to give electric lighting to Great Sufferin Falls and the nearby towns and eventually win the respect of the townspeople.

OVIATT SUES FIELDS

William Oviatt, manager of the Century Roof, is suing Lew Fields in the Fifth District Municipal Court to recover \$600 which, he claims, Fields owes him on a note given in May, 1918. The note is payable on demand and, it is said, was given by Fields to Oviatt in Philadelphia to secure a loan made to Fields.

The loan has to do with the coming together last year of Weber and Fields and the joint production by them of "Back Again," the musical show written by George V. Hobart and Louis Hirsch, which was adapted from a show originally written by Frank Stammers for Kolb and Dill entitled "A Peck of Pickles."

Weber and Fields not only produced the "Back Again" show, but also appeared in it, the Dolly Sisters being among the principals. The show opened in Philadelphia, where it closed after a four weeks' engagement, causing a loss of \$25,000 to its producers. It was while the show was losing money in Philadelphia that Fields is reported to have run short of ready cash, so he asked Oviatt, who is Weber's man and who was managing the show at the time, to lend him \$600. Oviatt made the loan and accepted Fields' note as security. House, Grossman and Vorhaus, Oviatt's attorneys, are now trying to collect on the security.

ORR SUED FOR DIVORCE

William P. Orr, the race track man, who produced "The Kiss Burglar" last season, with Jack Welch, is being sued for divorce by Lillian May Orr, whom he married in March, 1904, and who is at present one of the hostesses at Reisenweber's restaurant.

The suit has been brought in the Supreme Court by Nathan Burkan, Mrs. Orr's attorney, and in her complaint she alleges her husband has been guilty of misconduct with various women, specifying Gertrude Harrison, a former member of "The Kiss Burglar" company, with whom, it is alleged, he lived as husband and wife for almost a year in an apartment at 103 East Eighty-fourth Street.

Orr was not served personally with the summons and complaint in the action, an order of publication having been obtained for that purpose from the Supreme Court. This was because Orr suddenly disappeared following the production of "The Kiss Burglar," it being said that he went West and finally to Cuba with the Harrison woman.

MURIEL OSTRICH SUES PARENTS

Muriel Ostrich, the motion picture actress who recently married Frank A. Brady, a wealthy contractor and garage owner, is suing her parents, Mr. and Mrs. Abram Ostrich, for an accounting.

The suit was brought in the Supreme Court, and, in her complaint, filed by Drucker and Zeaman, her attorneys, Miss Ostrich alleges that she became a film actress in February, 1911, being at the time fourteen years of age, and that, from the very beginning of her motion picture career, she turned her earnings over to her parents for them to keep until she reached her majority.

She says that between February, 1911, and March, 1918, she turned over to her parents \$32,000. Portions of this money, she alleges, have been deposited by her parents in various savings banks, some of it has been deposited in the name of her mother in trust, and that her parents have "withdrawn and have wrongfully converted same to their own use and have bought Government bonds with the money."

In January, 1912, she alleges, she agreed to pay her parents \$20 a week for board and lodging and to pay for her own clothes. Under this agreement, she says, her parents are entitled to an allowance of \$10,000 and to an additional sum of \$2,000, which was paid at her request for an automobile and for a chauffeur's salary. Prior to the bringing of the action, she says she became possessed of \$7,000 in cash and bonds, which were placed in a bank by her parents.

In their answer, filed by Hirsch, Sherman and Limburg, they admit that the daughter turned over money to them, but claim that, she being a minor during that time, they were entitled to the money.

Miss Ostrich received \$10 a week at the beginning of her motion picture career, but, during the last four years, her salary has not been below \$200 a week, and more recently she has been receiving upwards of \$300 a week for her services.

TRUEX TO BE "BANTAM"

Negotiations have practically been completed, it was learned last week, between A. H. Woods and Ernest Truex for the latter, who is appearing at present in "Please Get Married" with Mabel Taliaferro, to play the principal role in "The Bantam, V. C.," the John Brighouse play now running in London which was recently acquired here by Woods.



SUE Mac MANAMY

Sue MacManamy, who this season has been appearing in the "Vampire" role of Al. H. Woods' "Business Before Pleasure," and last year with Oliver Morosco's "Lombardi," Ltd., in which she created the leading role, is now rehearsing the lead in Robert Milton and F. Ray Comstock's new farce.

She has appeared as leading woman in several of Norman Trevor's productions and was with "The Melting of Molly," "An American Ace," "Another Man's Shoes," and headed stocks in Los Angeles, Detroit, Springfield, Milwaukee and other large cities.

SUES OVER "LITTLE WOMEN"

BUFFALO, May 24.—Marian De Forrest, dramatic critic of the Buffalo Express, has brought suit in the United States District Court here against William A. Brady, Famous Players, Jessie Bonstelle Stuart and William A. Brady, Ltd., to restrain the defendants from proceeding with the exploitation of the motion picture, "Little Women," which was produced by the defendants other than the Famous Players, but was afterwards acquired by the latter company.

In her complaint, filed by Simon Fleischmann, her attorney, Miss De Forrest alleges that Jessie Bonstelle Stuart obtained from the Alcott estate the rights to dramatize the famous book written by Louisa M. Alcott, that she was engaged to dramatize "Little Women," and that the play was afterwards successfully produced by Brady, Miss Bonstelle receiving a substantial share of the profits realized from the play.

Later, Brady produced a film version of "Little Women," and, it is alleged in the complaint, portions of the copyrighted play written by Miss De Forrest were used in the film version, Brady later selling the film to the Famous Players, from which he received, it is said, \$85,000.

Miss De Forrest, therefore, asks for an injunction and damages on the ground of infringement and also demands an accounting from all of the defendants. It is also claimed, in an amended complaint, that Lee Shubert was in on the play, and he, too, is asked to account.

"OH, UNCLE" IS RE-OPENED

PHILADELPHIA, Pa., May 23.—"Oh, Uncle!" in its revised form, was produced at the Shubert Theatre last night, and found favor with the audience. In its present form it is in two acts and four scenes, with the book and lyrics by Edgar Smith and Edward Clark, and music by Jacques Presbury and Charles Jules.

It has been greatly improved by its re-writing, and, while it still requires the use of the blue pencil, there seems little doubt that it will prove a real winner. There is nothing new in either the book or music, but the lyrics have a certain pleasing jingle and there is novelty in some of the scenes.

The story tells of a country deacon who has occasional yearnings for the gaieties of Broadway. The deacon's nephew is in love with a cabaret-singer, but the uncle objects. Uncle, however, is brought to terms by being caught in a trap set for him, said trap being a Broadway "girlie."

The most pleasing of the songs are "Prince Charming," "A Nice Sweet Kiss" and "Oh, That Shimmy," although the majority of the numbers were heartily received. The company is excellent and includes Lew Cooper, Frank Fay, Sam Ash, Ignace Martinetti, Harry Kelly, Sam Curtis, Hazel Kirke, Nancy Fair, Elizabeth Moffat and Vera Grose.

SCHREYER FATALLY INJURED

"Daredevil" Schreyer was, it is believed, fatally injured last Sunday at Van Courtlandt Park, while performing "A Dive for Life" for the benefit of the Salvation Army.

The accident occurred while the noted bicyclist was doing an act he had done successfully in every part of the civilized world. It consisted of his riding a bicycle down a steep incline at the foot of which was a tank of water. As the wheel left the incline Schreyer would free himself from the bicycle and plunge into the tank.

For some unknown reason, on Sunday he miscalculated the distance and in place of landing in the water, struck the edge of the tank and was knocked unconscious. He was taken to the Fordham Hospital, where it was found he had fractured his skull and jawbone and broken his left leg. Schreyer's wife, holding their young child, witnessed the accident, and when she heard her husband's body strike the tank she fainted.

The hospital physicians say it is impossible for the cyclist to recover. Schreyer had met with several accidents several times before, from the effects of one of which he lay for days between life and death.

SCORES OF PERFORMERS HELP SALVATION ARMY DRIVE

Theatres, Headed by Palace, Collect \$200,000 Toward \$13,000,000 Fund, of Which New York's Share Is \$1,000,000—
E. F. Albee Directing Campaign.

The invaluable aid given by performers and those connected with the theatrical profession to the Salvation Army's drive for funds was clearly evidenced early this week when the Theatrical and Motion Picture Committee of which E. F. Albee is chairman, announced that it had thus far collected \$200,000 of the \$1,000,000 quota allotted to New York in the drive for \$13,000,000.

The drive has been extended three days, ending on Wednesday night of this week, and General Cornelius Vanderbilt, chairman of the New York City Committee of the Salvation Army Home Service Fund Campaign announced Monday night that New York's quota was but \$165,000 short of the \$1,000,000 mark.

Of the theatres that have had daily collections taken up during performances, the Palace leads the list, its patrons having contributed \$18,000 up to Monday of this week.

The guests at the Friars Dinner to the Stage Women's War Relief at the Hotel Astor last Sunday night contributed \$5,000 to the fund, this amount being turned over to Julia Arthur, who took it over to the Hippodrome, where she appeared at the benefit performance which netted the Home Service Fund \$30,000. This amount included Mr. Albee's personal donation of \$5,000.

The girls appearing in the show at the Century Roof made a canvas on Monday of the men's clubs throughout the city and collected a sum which gave the fund a substantial boost.

The performers who appeared at the big benefit performance at the Hippodrome last Sunday night, were: Ed. Wynn, Julia Arthur, Van and Schenck, Joseph Santley, Ann

Orr, Nonette, Duncan Sisters, Ivy Sawyer, Scott Welsh, Minerva Coverdal, Frank Gerard, Bert Williams, Lillian Lorraine, Will Rogers, Johnny Dooley, Elizabeth Brice, Will Morrissey, Hyson and Dixon, Mollie and Charles King, Doyle and Dixon, Sam Bernard, Clayton and White, Julius Tannen, Irving Berlin, Al Jolson, George M. Cohan, Frank Tinney, Harry Fox, Henry Lewis, Harry Watson, Jr., Pat Rooney, William and Gordon Dooley, Clark and Bergman, Nan Halperin, Blanche Ring, Sophie Tucker and her band, Adele Rowland, Four Mortons, Wellington Cross, Al Herman, Mehlinger and Meyer, Howard and Clark, Juliet, Ivan Bankoff and Company, Florence Stern, the Cansinos, Esther Walker, Lou Holtz, Jimmy Barry, George F. Brown, Nitta-Jo, the Pony Ballet, Adelaide and Hughes and Ford Sisters.

Other performers who helped the Salvation Army included: Madame Cisneros, Blanche Bates, Fay Bainter, Ruth Shelley, Louise Dresser, Evelyn Herbert, Mrs. Otis Skinner, Jean Shelby, Peggy O'Neil, Jeanette Bageard, Corinne Barker, Alice Elliott, Mrs. Wilson Blackwell, Rose Winter, Julia Dean, Bijou Fernandez, Louise Kelly, Viola Heming, John Drew, Henrietta Crossman, Isabel Irving, Elsie Ferguson, Max Rosen, Cecil Arden, Hans Kronold, Will Rogers, Ferdinand Wachsman, Eddie Cantor, Van and Schenck, Mlle. Nita-Jo, Alice Joyce, Mlle. Juliet, Mollie King, Doyle and Dixon, Mehlinger and Meyer, Bee Palmer, Julia Hall, Leah Baird, Bert Williams, Arthur Albro, Lambert and Ball, Irving Berlin, Ann Orr, Margaret Lawrence, Frederick Perry, Arthur Byron, Julia Arthur, Julius Tannen, Adele Rowland, Ivy Sawyer, Florence Bruce, Marion Tiffany, Mrs. Stanhope, and W. A. Nixon.

CARNIVAL EMPLOYEES HELD

GLOUCESTER CITY, N. J., May 21.—An argument over a card game in a tent here, between men with the Pan-American Exposition Carnival, resulted in two of them being injured and two more being forcibly quelled by the police. The two who resisted, William H. Goodrich and Edward Hogan, in addition to William Nichols, of Baltimore, charged with stabbing William Cooper, chief electrician of the show, were committed to jail accused of aggravated assault and riot.

When Policeman Blackburn arrived Goodrich booted him and the officer was obliged to shoot him in the hand. Officer Jennings, who then arrived upon the scene, was hit by Hogan but he promptly subdued the young man with a tap of his blackjack.

MUSICALIZING CLARK PIECE

"Not With My Money," the farce comedy written by Eddie Clark and produced by him last Fall, is to be adapted for a musical play, it was learned last week.

Clark has entered into an agreement with the music publishing firm of Joseph W. Stern & Co., by the terms of which the Stern firm will appoint a composer to furnish a score for the musical adaptation made by Clark.

NEWMAN BACKS WRESTLER

Leo Newman, the theatre ticket broker, received a profit of \$5,000 from Jack Curley last week, that amount being Newman's share of the money earned by Wladick Zybisko this season in his wrestling engagements. Curley and Newman financed the Polish wrestler, the latter receiving 25 per cent of the profits.

EMMA HAIG HAS NEW PARTNER

Emma Haig, who split with Lou Lockett last week, has joined with Eddie Waldron and will break in a new act at Henderson's next week.

ARRESTED IN THEFT CASE

Two performers and two girl stenographers were arrested last week on a charge of burglary preferred against them by Mrs. Mabel Pollock, who rents furnished rooms at 300 West Forty-ninth street.

The men are Harry Bernstein, who, the police say, is Harry Brown, a performer, and Al Roth, of the Eva Shirley act, who was arrested by Detective Sergeant Charles Flaherty, of the West Forty-seventh street Station, at Poli's Palace Theatre, New Haven, where he was playing with Miss Shirley. The girls are Abigail Lewin, 18, of 870 Manida street, Bronx, and Gertrude Levy, 18, who recently left the employ of Max Rogers, the booking agent, and went to work for Sol Unger in the Strand Theatre Building, where she was arrested last Thursday.

All four are charged with having stolen \$150 worth of jewelry belonging to Mrs. Pollock, the alleged theft occurring on May 7 while Mrs. Pollock was away from home, afterwards pawning the jewelry, most of which, the police say, has now been recovered.

How the quartette got into Mrs. Pollock's boarding house and how they are alleged to have ransacked the owner's private apartment was revealed last week in the West Fifty-fourth street Magistrate's Court where they were arraigned following their arrest by Detective Sergeants Flaherty, Maney and McGann.

Franklin Boyer, the black-face comedian, lives in the Pollock apartment and was desirous of selling a trunk. So when he met Al Roth he offered to sell it to him. Roth wanted to get a look at the trunk, so Boyer suggested that he take his key and go up to his room. Roth took the key, but instead of going up to the room alone he brought along with him Bernstein (Brown) and the two girls.

After going to the room, where they visualized the trunk, it was testified that they entered the apartment occupied by Mrs. Pollock and took the jewelry they found there.

Later, Mrs. Pollock returned home and discovered the loss of her jewelry, which she reported to the police immediately. Boyer gave the detectives the clew which led them to round up the quartette. And when the police got to Max Rogers' office, Rogers reported that the Levy girl had left his employ that day, but, previous to going, had dropped a pawn ticket for a pearl necklace which was afterward picked up by Rogers and turned over to a dealer in pawn tickets in the Candler Building. The police visited the dealer and recovered the ticket. The necklace had been pawned for \$25 in the name of Green.

After hearing the testimony, which included, the police say, a confession by Roth, Magistrate Corrigan changed the charge from burglary to grand larceny and held all four in \$500 bail each to await the action of the Grand Jury. All of them are now out on bail, \$2,000 worth of Liberty Bonds having been deposited in the Magistrate's Court to insure their appearance.

STOP SHOWS FOR SOLDIERS

The War Camp Community Service will stop the giving of free entertainments for soldiers, sailors and marines next Sunday, June 1, at the Casino Theatre. This will be the seventy-sixth week, since the war started, that the committee, with the aid of Mabel R. Beardsley, has given the boys free vaudeville shows under the slogan of "your uniform is your pass." The entertainments would have been continued, but it was decided that, as Summer is coming on, the boys will prefer baseball and other outdoor pleasures to sitting in a theatre on a Sunday afternoon.

"DOC" ADAMS RELEASED

Louis R. "Doc" Adams, erstwhile burlesque man, who has spent the last six months of his troubled matrimonial existence in the Ludlow Street jail, was released last Wednesday from durance vile and is now out inhaling the well known ozone along Broadway.

Adams' incarceration six months ago was the result of his failure to pay alimony to his wife. Now he still owes her the alimony, but she can't jail him any more for failing to pay it.

DATES AHEAD

Financial Meeting—Brooklyn Academy of Music, June 2.
Sothern and Marlowe—Open in "Twelfth Night"—Forty-fourth Street Theatre, October 5.
Burlesque Club Outing, June 29.
"Who Did It?"—Andrews and Lawrence—Opens Belmont Theatre, May 29.
"The Scarlet Mask"—Winthrop Ames—Opens Atlantic City, June 2.
Park Theatre—Opened by Frank Hall, with Rothappel Unit Program, May 28.
N. Y. A. Benefit—Hippodrome, June 1.
Lamb's Gambol—Manhattan Opera House, June 8.
Directors' Meeting—American Burlesque Association, June 6.
"Polliwogs"—New York, June 9; Atlantic City, June 2.
"Scandals of 1919"—Geo. White—Liberty Theatre, New York, June 2.
"The Lonely Romeo"—(Lew Fields Show)—Opens Atlantic City, May 30.
"There and Back"—George Anderson—Opens Washington, D. C., June 1.
"While You Wait"—Keller & Bostwick—Opens New Haven, June 2.
"Polliwogs" (new edition)—Florenz Ziegfeld, Jr.—Opens Atlantic City, June 2.
"On the Firing Line"—George C. Tyler—Opens Washington, June 2.
"Honeycomb Town"—Boyle Woolfolk—Opens Chicago, June 8.
"Curiosity"—J. S. Tepper—Long Branch, N. J., June 23.
Neil O'Brien's Minstrels—Poughkeepsie, August 11.
"A Pearl of Great Price"—A. H. Woods—Stamford, Conn., August 12.

HAMMERSTEIN WANTS HIS BIT

Arthur Hammerstein has retained the law firm of House, Grossman and Vorhaus to bring an action in his behalf against the American Society of Authors, Composers and Publishers.

Hammerstein, according to his attorneys, is seeking an accounting from the society. The attorneys say that he wants the latter to turn over to him part of the moneys collected from orchestras in restaurants and various other places which have been playing tunes from some of the shows produced by him during the last few years.

Although Hammerstein is not a member of the society, his attorneys say he is entitled to a share of the moneys that will eventually be divided among authors, composers and publishers, among whom are included the authors and composers of the Hammerstein musical shows. And it is further claimed by Hammerstein's attorneys that he is entitled to a share of the money by virtue of the fact that he has a financial interest in some of the music of the shows he has produced.

"YOU'LL LIKE IT" FLOPS

CHICAGO, May 23.—"You'll Like It," called an all-Chicago revue, was given its first performance last night at the Playhouse and proved to be one of the least entertaining shows this city has ever seen. It is, in fact, the weakest thing put on the Chicago stage since "When the Rooster Crows," with which it vies for first place in the unentertaining class.

The piece is the work of Joseph Burrows and Al W. Brown who, in lieu of anything like a book, have strung together brief travesties of successful stage works, including "Chu Chin Chow," "The Riddle: Woman," "Scandal" and "The Masquerader." Between these burlesques, songs and dances were given by Irene Williams, Bobbie Folsom, Valerie Walker, Paul Rahn, Miss Fong Gue and Harry Haw. Among the others in the show were Al Fields, who worked hard with his material. But even his cleverness availed little.

Lydia Barry and Morton and Moore, were in the same boat as Fields.

"WEDDING BELLS" GETS OVER

WASHINGTON, D. C., May 27.—Salisbury Field has utterly eclipsed his writing efforts in "Twin Beds" by the type of brilliant comedy he has written into "Wedding Bells," which had its premiers at the Garrick here last night. The production is by far one of the most splendid comedies of the season, and Wallace Eddinger and Margaret Lawrence scored personal triumphs in the leading roles.

The comedy is of the "Tea for Three" type and takes equal rank with that production on the basis of play acting and staging. Excellent performances were also given by Reginald Mason, Roland Young and John Harwood.

VAUDEVILLE

DOUBLE-HEADER N. V. A. BENEFIT IDEA OFF

HIP TO HOLD BIG EVENT

Plans for holding the Third Annual Benefit of the National Vaudeville Artists at both the Hippodrome and the Metropolitan Opera House, Sunday evening, June 1, will have to be changed, it was learned Monday. Officials of the National Vaudeville Artists explained that satisfactory arrangements could not be made. The Hippodrome people will receive \$1,200 for the one performance. The Hip has a seating capacity of 5,000 and the Metropolitan about 3,200. Last year 1,200 persons were seated on the Hippodrome stage.

This year, acts were to have doubled at both houses. It is thought, however, that arrangements to utilize both places may be made at the last moment, as the Metropolitan is now dark.

William Stuart, assistant to Henry Chesterfield, Secretary of the N. V. A., announced Monday night that 57 acts had already agreed to appear. It is expected that there will be 60 acts by the time the curtain rises. James J. Morton, of the Four Mortons, and Loney Haskell, who were the announcers last year, are in New York and will likely do the honors this time also.

The exchange of tickets for reserved seats began at the Hippodrome box office at 10 o'clock Monday morning and will continue all week. Edward Renton is in charge of the program and Joseph Sullivan is looking after the sale of seats. The acts scheduled to be seen at the benefit are:

George M. Cohan, Arnant Brothers, Avon Comedy Four, Belle Baker, Irving Berlin, Irene Bordoni, Elizabeth Brice, Cansinos, Leo Carillo, Carrol and Wheaton, Emma Carus, Marguerite Sylva, Eva Tanguay, Julius Tannen, Frank Tinney, Twenty-seventh Regiment Boys, Sophie Tucker, U. S. Jazz Band, Van and Schenck, Harry Watson, Yip, Yap, Yaphank, Julia Arthur, Clark and Bergman, Courtney Sisters, Wellington Cross, The Dolly Sisters, The Dooleys, Gus Edwards, Harry Fox, Irene Franklin, Frisco, Nan Halperin, Gertrude Hoffman, Howard and Clark, Lew Holtz, Jimmie Hussey, May Irwin, Mme. Nita-Jo, Juliette, Keith's Boy Band, Charles and Mollie King, Lambert and Ball, Cecil Lean, Eddie Leonard, Henry Lewis, Bessie McCoy, George MacFarland, McIntyre and Heath, Mehlinger and Meyer, The Four Mortons, George Price, Blanche Ring, Pat Rooney, Sr. and Jr., Ruth Royce, Lillian Russell, Savoy and Brennan and Mlle. Dazie.

COMPLAIN OF ZENO AND MANDEL

One of the gags used by Dickinson and Deagen is alleged to have been lifted by Zeno and Mandel, in a complaint filed Monday with Secretary Chesterfield, of the National Vaudeville Artists.

According to the complaint, Dickinson and Deagen pull it thus, "Papa got so tough we had to kill him," and the other team use the same language with the exception of substituting the word "shoot" for "kill."

The complainants say they have been using the gag for eight years and ask the others to either prove they have a prior right or stop using it.

JAKE LUBIN IS ILL

Jake Lubin, general booking manager of the Loew office, has been ill for the last week. During his absence Moe Schenck has been taking charge of the office, with the assistance of Johnny Hyde.

EUROPE'S BAND DISSOLVING

The late Lieutenant James Europe's band is breaking up. With the death of the popular leader of the 369th Regiment Jazz Band, it seems that the tying link which held the players together was broken.

Efforts were made to get Will Tyers of the Clef Club and associated with Europe in some of the latter's former endeavors, to assume the leadership of the band, but they failed.

Meanwhile, several members of the band, eighteen in number to be exact, are stranded. They can hardly speak English, and most of them have families dependant upon them. They have applied for positions at the negro division of the State Industrial Commission, but with the present reigning conditions, placing them is not easy.

Herbert Wright, the drummer, has been indicted in Boston, charged with the murder of Europe. He was without funds, and the court provided counsel for him. An attempt was made to hold the trial on May 23, but the defense asked to have it put off for a later date in order that it might be possible to show that the stabbing was the result of a series of occurrences. Accordingly, it was adjourned to June 9.

JACK WILSON OPENING SET

SAN FRANCISCO, May 24.—Jack Wilson, the blackface comedian, who has been appearing at the Casino in "Let's Go" and "That's It," and who, incidentally, wrote and produced those revues, is to open his new act at Des Moines on June 1, and left here early this week to travel there by auto. He opens in Chicago on June 9. In the act with him are Kitty Gordon, her daughter, Vera Beresford, Dave Lerner and George Baldwin.

Wilson has just learned that 160 acres of property he owns near Lincoln, Neb., has jumped in price to a high figure.

COOK'S BAND TO SAIL

According to Charles Bornhaupt, international agent, England is mad over jazz music. He will send Will Marion Cook's syncopated orchestra of thirty-six colored boys over on the White Star liner *Northland* next Saturday. They will go on a concert tour through England, under the direction of Andre Charlot, of London, making their first appearance in the metropolis. Two weeks have been guaranteed them, but it is thought the engagement will continue as long as Cook desires.

NEW ACTS ARE OPENING

A number of new acts will open this week in and around New York, booked by Arthur Lyons. Among them are Dolly Todd and Jazz Band, from New Orleans; Mason and Daull, of the Boyarr Troupe; Johnny Singer in a single, and Louise Carter and Company in a comedy-dramatic sketch. He has also placed Armstrong and Reeder, Ward and King, Ernest Evans and Girls, and Frank Hartley, on the Loew time, and Warren and Templeton, formerly with the May Irwin show, on the Moss time.

TO PLAY COAST TOWNS

SAN FRANCISCO, May 24.—The ten pupils of Anita Peters Wright, who have been seen on the Casino stage in Jack Wilson's two musical comedy revues, are to be booked as an act for several weeks in Coast towns, after which they will leave for Stockholm.

MORRISEY GETS 25 WEEKS

Jack Morrisey, the Australian whipsnapper, has been routed over the Orpheum Circuit for twenty-five weeks.

ACT OUT OF ROYAL BILL

Mehlinger and Meyers are out of the Royal bill this week and their place is being filled by Gasper and Sinclair.

ORPHEUM TO SCOUR EARTH FOR ACTS

C. E. BRAY SAILS JULY 8TH

Martin Beck, Managing Director of the Orpheum Circuit, has arranged to send C. E. Bray, his Assistant General Manager, on a trip around the world to search for new vaudeville acts.

The Orpheum Circuit has long maintained an affiliation in practically every city of the world. Whenever an artist or a novelty was found, arrangements were immediately entered into for an Orpheum tour. The war, quite naturally, put an end to this system, and now, although it is in the process of reassembling, Mr. Beck believes much more can be accomplished by having his assistant circumnavigate the globe, personally inspecting everything of an amusement nature. This will be the first time in the history of theatricals that quite as broad an effort has been made to get new material.

Mr. Bray will sail from San Francisco on July 8th. His trip will require over a year and the principal points on his itinerary include Hawaii, Japan, Korea, Manchuria, China, the Philippines, Siam, the Malay States, Java, Australia, Burma, and India, returning via the Suez Canal and Europe.

In 1915, Mr. Bray secured a leave of absence from the Orpheum Circuit and went to Europe for a newspaper, writing his personal impressions of war time England, France and Germany.

Mr. Beck has been considering this plan for a long time. In his opinion, even the remotest country must have native music or dancing or sports of an unusual character which, if transplanted to the theatres of the United States, would materially increase the wide versatility of vaudeville. He believes this the opportune time for the undertaking. He and Mr. Bray have been working together, accordingly, for some time, arranging the details of the trip. Mrs. Bray is accompanying him on this journey.

BREWSTER BOOKING PARKS

The Brewster Amusement Company of Boston is booking the New England parks which for the last twenty-five years have been booked by the Gorman Amusement Company. M. J. Meany, E. A. Brewster and W. L. Gallagher have charge of the booking and routing of the attractions.

DOYLE AND DIXON TO SAIL

Doyle and Dixon, recently of "The Canary," have been signed by Albert de Courville with Midgie Miller for the Champs Elysees show in Paris, which will be staged by Julian Mitchell. The dancing team and Miss Miller will sail for France within the next two weeks.

WALKED OUT OF BILL

CHICAGO, Ill., May 24.—Stan and Mae Laurel left the Academy Theatre bill in a huff the early part of last week, with the recruit that charges may be preferred against them with the W. V. M. A., by Joe Pilgrim, manager for the Kohl & Castle interest.

BEN BARD OUT OF TERRY ACT

Ben Bard closed with the Sheila Terry act "Three's a Crowd" in Des Moines and returned to New York last week. Harry Peterson replaced him.

COMPTON TO PLAY VAUDEVILLE

Charles Compton, recently of the "On Boy" company, will start a vaudeville engagement in two weeks, in a musical tab, with two girls as partners.

ENTERTAIN WOUNDED FIGHTERS

At performances given at the various hospitals last week for the wounded soldiers and sailors, under the auspices of the War Hospital Entertainment Association, the following appeared: Roth and Morgan, Adele, Rosar Sisters, Lucie Bruch, Tracey Reba and Francis, Carrie Lillie, LaBelle and Louise, Mae Melville, Fay Courtney, Victor La Salle and Loretta, Lorette and Morton, Helene Vincent, Warren and Wade, the Sunset Entertainers, Bernadine Grattan, Olga, Sid Lesser, Florence Timponi, Joe Worth, Billy Cripps, Polyano, Deas and Dazie, Cavanaugh and Tompkins, George W. Reynolds, Murray and Berge, Harry Ross, Nelson and Cronan, Allaire, Meyers, Lloyd and Malden, Wells DeVeaux, Cook and Perry, Willkreiger, Three Rozellas, Ed and Joe Smith, Irene Meyers, Irene Meyers, Clyde Austin, Edmonds and Siegel, Betty Garrish, Harry Le Marr, Bert Leighton and Graham and Norton.

MARIE DRESSLER FINED

Marie Dressler now faces either a fine of \$300 and \$30 costs or a term in Ludlow Street Jail for contempt of court. The fine and terms were imposed last week by City Court Justice Allen.

Miss Dressler owes a judgment of \$800 to Owen Hitchings, for services and supplies. She failed to pay it, and on April 15, he obtained an order for her examination. Miss Dressler did not appear in court, but sent a message that she was too busy with the Victory Loan campaign, and that she would appear later. She failed to do so, and the creditor's attorney moved that she be punished for contempt of court.

LEVY WON'T GO ABROAD

Charles Bornhaupt is threatening to take legal action against Bert Levy, the cartoonist, who, Bornhaupt says, refuses to carry out a contract to appear in England in July, under the direction of Alfred Butt.

Bornhaupt claims that, after he had signed Levy up for four weeks, beginning in July, Charles Dillingham offered Levy a contract with more money to appear at the Hippodrome next season.

ERROL TO STAY IN LONDON

Willie Edelstein has received a cablegram from London, stating that Leon Errol will not return as soon as expected, but will remain there for the entire run of "Joy Bells" under the De Courville management at the Hippodrome.

JERSEY SEES NEW ACTS

Two new acts are breaking in at Keith's Jersey City this week, with Isabell D'Armond as one. She returned lately from a tour in the west of the Orpheum Circuit. The other new act is Eddie DeNoyer and Rose Danie.

REHEARSING NEW ACT

Rehearsals have begun for a new act which Helen Stanley is producing and in which Ed Janis, Lazelle Valdare, Dinah Hart and Lucille Jarot are to be featured. The act has not yet been named.

HARMON AND McMANUS TO JOIN

Josephine Harmon, formerly of Harmon and O'Connor, and Carrie McManus, have formed a partnership, and within the next week or two will show a new act.

JACK MORRIS PRODUCING ACT

"Here Comes the Bride" is a new act being produced by Jack Morris, secretary of the Shubert offices. Nelson Snow, Peggy Fears and Ann Sands, the principals in the act, were secured through the Evangeline Weed, Inc., agency.

OPENS ON PAN TIME

CHICAGO, Ill., May 24.—Pepple and Greenwald's "Hello People, Hello" will open for a tour of the Pantages Circuit, week of June 2. Adele Jason is featured in the attraction.

VAUDEVILLE

PALACE

Jack Morrissey and Company, two men, in a number of roping and whip-cracking stunts, opened the show. Morrissey does a few simple roping tricks and accompanies them with a line of chatter, poorly delivered and with little merit. The whip-cracking tricks, the best portion of the act, occupied the greater time, which could, with advantage, be cut down several minutes.

The Le Grohs, two men and a woman, received considerably more than the usual amount of applause accorded an act in their position. The trio have a fast, smooth running routine of acrobatic tricks and contortion bits put over in a manner which made their offering particularly pleasing.

"Not Yet, Marie," Frank Stammers' musical playlet, has at last reached the Palace after being seen in most of the other local houses. To those who have not seen "Lombardi, Ltd.," the piece will doubtless furnish entertainment, but its story is so similar to that of the Morosco play as to immediately start comparisons.

Set to music, the story is that of an Italian artist who has sold a painting to an underwear manufacturer. The original of the picture brings a suit for damages, but, just as his love and business affairs look the darkest, a lost document revealing a hidden fortune is found in an old album and, to the tune of a solo number with a dancing chorus, all ends happily. The chorus girls appear as artists' models, and are all in both looks and dress what the title suggests, and the featured members of the cast are William Edmunds, Buzzell and Parker, and Mary Donahue.

Moran and Mack, in a black-face talking act, got all kinds of applause and laughter, and deservedly so, for not only is a big portion of the act entirely new, but the material is the funniest imaginable. The Daniel in the lion's den story, which, according to Mack, occurred away back in B. C. (before circuses) is a wonder, and the act's boxing finish is one of the best things seen in vaudeville in many a day. Bessie Clayton, held over from last week, closed the first part to the riotous applause which was in evidence all last week. The act is about the last word in dance productions.

Topics of the Day, the screen version of the *Literary Digest's* weekly collection of bright sayings culled from the country's daily papers, was shown after intermission, running about six minutes. The showing, which has been a feature of the Strand programme for many months, was well received here and seems an effectual answer to the continual complaint of the acts billed in this difficult spot.

Frisco, with Loretta McDermott and the Jazz band, showed an act which differs considerably from the one seen here previously. The new jazz band is a singing organization and helped out greatly with their melodies. Miss McDermott is singing a "High Brown Babies' Ball" song, which went over well, and Frisco, in addition to his jazz dancing, is doing some imitations and a bit of comedy talk. The talk needs revising and editing if Frisco intends making a bid for comedy honors, and, judging from the amount of time he wasted in meaningless talk, he evidently has some such idea in mind.

Henry Lewis, in spite of the lateness of the hour, scored one of the substantial hits of the bill. He is still showing the "Laugh Shop" act, but has so much new and cleverly handled material in connection with it that it seemed like a new offering. A number of songs, well selected and excellently rendered, kept the act running at high speed until its finish.

The Ishikawa Brothers, Japanese hand-balancers, closed the show. The position was a hard one for an act of this nature and few remained for their finish. W. V.

VAUDEVILLE REVIEWS

(Continued on pages 9 and 10)

NEW BRIGHTON

George Robinson has certainly decorated his Brighton Beach house wonderfully, and if the bill this week is a standard of what the patrons are going to get all season, they will not have room for complaint, from a viewpoint of entertainment. The attendance at the Monday matinee performance was in the neighborhood of one hundred or so, the light audience being due no doubt to the early season.

Kartelli opened the show with an exceptionally good wire-act. He used a slack-wire on which he did almost everything from balancing himself on his head to using it for a sliding incline. The juggling stunts which he performed on the wire, though few, were the kind that would net the average juggler on the boards a big hand. A number of feats with a bike on the wire made a finish with thrills, and showed that, although the audience was small in numbers, it knew how to show its appreciation with applause.

Dave Harris and Charles Morey found second spot very easy. With a larger audience they would be apt to stop the show, something they done in other houses. The boys play instruments and sing in a manner that is always a pleasure to hear. They delivered one Chinese number that would win over any audience with their method of delivery. They also had a good variety of comedy numbers which they handle well.

Ernestine Myers and Paisly Noon, assisted by Grant McKay at the piano, scored with their dance offering. The dancing is executed with grace and artistry throughout, but art should be no excuse for the rather startling costumes worn by Miss Myers, especially in the Egyptian dance. Miss Myers is a remarkably good dancer and does not need any such costume to get her over. Otherwise the offering is an exceptional one and should please anywhere. Grant McKay assists capably.

Joe Morris and Flo Campbell, in their "Avi-ate-tor" skit, scored their usual hit. Morris had added a new song to the act which tells about the woman in room 13, and although he has little singing voice, put it over well. His comedy in the box kept laughs coming. Miss Campbell besides being a very pretty woman sings well and "feeds" Morris as well as could any male straight in the business—if not better.

Herman Timberg and company in "The Viol-Inn" closed the first half. Timberg worked with his usual "pep," and was well supported by most of his assistants. The "murder of classical music" bit, and Timberg's dance scored high, and the offering went off with a big hand.

Frankie Heath, assisted by Eben Litchfield at the piano, opened after the intermission and when she was through, could easily have taken a number of encores. Miss Heath has a very good variety of numbers, does her imitations in a good comedy manner, and puts them over well. The "corset" bit is a dandy, and the closing number, which tells of a jilted girl berating the jilt, was excellently rendered.

Gibson and Connelli, with E. J. Brady and Tootsie assisting, were called back for their usual curtain speech after finishing with "The Honeymoon." They are artists and put their material over well. The small audience must have affected Gibson, for he put in a few comedy remarks that were new to the offering.

Felix Adler and Francis O. Ross proved to be a riot of laughs. Adler is one of the best "nuts" on the stage and his extemporaneous stuff would fit well in the routine of the act. Miss Ross sang her number well, and with the stage-hand assistant, in the ventriloquial burlesque, did good work. Adler not only succeeded in keeping the audience laughing, but had the musicians going also, they found trouble in going on with the work.

G. J. H.

RIVERSIDE

The Three Daring Sisters, two Blondes and a brunette, in a few rather well executed simple trapeze stunts, opened the show and passed muster more on their appearance than the routine presented.

Kharum, a piano soloist on second, surprised everyone by holding the show up for a full minute after his turn was over. He rendered a selection of classical compositions and will be further reviewed under New Acts.

Bill Halligan and Dama Sykes are still presenting the real estate sketch "Somewhere in Jersey." Bill opened in one, with a brand new blue suit and a fine Panama hat. The suit is a corker and fits Bill to a T, making him look thin and handsome as a juvenile. A song, some comedy patter and a duet for the finish is all there is to the act, but there is just enough shown to suggest big possibilities for the couple if fitted properly. Halligan is a light comedian of exceptional talent and the proper vehicle is all he needs to demonstrate it.

Santos and Hayes received a big share of applause with their comedy "Health Hunter" offering. It certainly looks as though Buster has found the health elixir all right and if she would but impart the secret to her thin partner there would surely be more balance to the team, even if it lost some of its comedy value. The two girls did excellently, winning the most of the laughs in the first part of the show.

Emma Carus, with Walter Leopold at the piano, has a considerably changed act since last shown at this house. The prohibition talk is out and in its place is some clever and up-to-the-minute patter, a little of which was half a lap or so ahead of the audience. The fight dopesters got some real inside info. on the coming Willard-Dempsey fight and the baseball fans had a laugh over the announcement of a recitation written by Heinie Zimmerman called "The Shooting of John McGraw." Few sports were in for the Monday night performance and this probably was responsible for the lull which followed the recital of present and coming events in their particular sphere. The League of Nations bit and the fourteen "pints" hit the spot all right and from that point on the act scored strongly. Some new songs were well received and the Irish number retained from the old song repertoire scored a hit. Leopold has cut out his piano solo and is offering in its place a vocal solo. The act can hardly be said to be bettered by the change, for Leopold's voice is not a singing one. A new "cat" duet rendered near the act's finish caught on immediately and the dance finish carried the act over to a hit.

Captain Gruber and Mlle. Adelina opened after intermission with their animal spectacle, an act which on account of the cleverness of the animals, their evident pleasure in the work and the manner in which it is presented, was entertaining from beginning to end.

Harry Mayo and Basil Lynn call their act a Racy Conversation. The title refers to the subject matter of the act rather than to the manner in which it is presented, for the offering is slow and draggy and has little to commend it. Mayo, a former member of the Empire City Quartet, sang a pleasing ballad, the effect of which was greatly impaired by his faulty vocal style.

"Putting It Over," the big soldier act which scored such a hit at the Palace during the past two weeks, closed the show and easily duplicated their success of the down town house. The act is running much smoother, the songs were rendered in a better tempo and the dancing of the chorus has improved wonderfully. In its present shape the act is a great offering for any spot on any bill. W. V.

COLONIAL

Comedy was at a premium at the Monday afternoon performance, and only three acts went over in the hit column.

The pictures opened and were followed by Edward Marshall, a cartoonist, who, among other things, selected his subjects from those who occupied orchestra seats. The caricatures were well done, but it would be more polite to hand the pictures to the people instead of throwing them. Marshall drew an Indian head that called for applause. His "Washington Head" left much to be desired. However, he interested many.

Rose and Moon opened with a song and dance along conventional lines. Then Rose offered a solo dance that caught on, as a few of the steps were new and well executed. His facial make-up was entirely too red and gave him the appearance of an Indian. Miss Moon is a cute little lady, who wears three costumes nicely, and the double dance at the finish put them over.

Gallagher and Rolley presented their military travesty, "The Battle of Wats-the-Use," and gained numerous laughs with some gags that have been told on more than one occasion. Rolley is a wonderful black-face artist, who knows the art of comedy and makes every point count. He gets more out of the harmonica than any who follow this line of work. Gallagher is an excellent straight, and the act, with a few timely gags, could go on indefinitely.

Georgie Jessell appeared too sure of himself, and this, with mediocre material, failed to impress his listeners. The "Musted" bit is overdone, and the telephone conversation, supposedly with his mother, contains a gag that is ancient. Jessell is a good performer and has some personality, but, in the present offering, has but little to work upon. Four songs were offered and, even in this department, he could improve. With some good material, this lad would surely secure the desired results.

Emma Dunn and Company presented her latest sketch, called "Only a Tea Cup." The act closely resembles an act called "Between Trains." While Miss Dunn is on the stage the act was interesting, and her work so far over-shadowed her co-workers that they appeared amateurish, especially the man who, at one time, caused laughter while the scene was supposed to be dramatic. If the act goes over, Miss Dunn deserves the laurels, as the playlet and the assistants are on a par.

Georgie Jessell started the Salvation Army drive, and through his efforts many dug into their pockets in aid of the noble cause.

Lee and Cranston, in "A Brittany Romance," found the going hard, as the act is written for pre-war comedy and, now that the conflict is over, many of the gags fail to go over. Lee possesses a fairly good tenor voice, and was only convincing while singing. Miss Cranston is a pretty girl, who reads her lines well and more than assisted her partner. A revision of gags to bring them up to date is necessary.

Williams and Wolfus saved the show at a late hour with their sure comedy offering. Williams worked hard every minute and was accorded a big round of applause for everything he did. Miss Wolfus scored with the chorus of a song that was well delivered. The act, as always, was a laughing sensation.

Joseph E. Howard returns to town with his "Song Bird Revue," and is capably assisted by Ethelyn Clark, a quartet and a girl chorus of eight. The scenes are built around some of Howard's song hits. Howard's voice is in good shape, and all his numbers were heartily applauded. Miss Clark showed a display of wardrobe that caused much comment.

J. D.

VAUDEVILLE

HENDERSON'S

Harry La Vail and sister, in number one position, presented a gymnastic act for which they won full recognition. They started with work on the rings in which they each did "stunts" that brought them applause. This was followed by some work on the trapeze and then Miss La Vail, hanging by her hocks on a high bar, supported her brother, who worked first on a short bar.

Discarding the bar and with Miss La Vail still hanging head downwards, she and her brother went into a series of slips and catches in hand to hand work which were not only remarkable for cleverness in execution but for the rapidity with which they were done. The La Vails are gymnasts in all that the name implies. They work with a pleasing ease and grace and the young lady in the act shows great strength and endurance for one of her stature. That the audience appreciated their work was proved by the applause which followed nearly every one of their feats.

Sheldon and Dailey, two girls, presented a singing and piano act and scored a success. (See new acts.)

Ida May Chadwick and "Dad" offered a singing, dancing and talking skit and made a pronounced hit. They work in one, with a special drop representing the exterior of a country post office, through the window of which Dad is discovered performing the duties of postmaster. Miss Chadwick enters and, after a little dialogue, sings and goes into a dance. More dialogue follows, after which Miss Chadwick dances a clog and then her "Dad" joins her in a dance.

Miss Chadwick is a very limber jointed young lady. She is an excellent dancer and a grotesque comedienne of no mean ability. "Dad" also proves that he is a good "stepper" and a comedian. They were recalled six or seven times and could easily have taken an encore.

Miss Juliet scored the big hit of the bill and was forced to respond to two encores, then refusing to take more. After her song and talk she went into her impersonations of foot-light favorites which included Lenore Ulric, Jack Norworth, Irene Franklin, Laurette Taylor, Cyril Maude, in "Grumpy," Francis White, Harry Lauder, Mitzi, Louis Mann, Sam Bernard, Grace La Rue, Eddie Leonard, Vesta Victoria, Al Jolson and Eva Tanguay. Miss Juliet was assisted by a man at the piano.

William Horlick and the two Sarampa Sisters presented an excellent dancing offering which won them favor. (See new acts.)

The Four Mortons, Sam, Kitty, Martha and Joe, scored their usual big success. Sam and Kitty started with singing. Sam then changed to a French uniform, putting on a gray mustache which gave him a strong resemblance to General Joffre. Then, to show how far he was out of the character, he danced a jig. Martha and Joe then sang and danced and the act finished strong with the four in a song and dance.

Gus Edwards, assisted by Vincent O'Donnell, Alice Furness and Beatrix Curtis, were seen in a musical act. Edwards and his company started with bits of songs. Then, in succession, followed numbers by O'Donnell, Edwards and Miss Curtis, Edwards and Miss Furness, O'Donnell, and Edwards and company. The act was well received and the singing of O'Donnell brought down the house.

Billy McDermott, in his comedy hobo act, won a laughing success. He started with a line of comedy patter followed with a song and then gave a burlesque of opera bits. For a finish, he gave an imitation of leading his band in Sousa's march, the house orchestra playing to his leading.

The Four Bangards, in their musical act, closed the show.

The house is under the management of Fred Freeman while Andy Byrne and an orchestra of twelve furnish the music.

E. W.

VAUDEVILLE REVIEWS

(Continued from page 8 and on 10)

ALHAMBRA

The Four Readings went on after the news weekly and sent the show off to a speedy start. Wearing neat gym uniforms, white trunks and shirts, an oblique red stripe adorning the latter, they present an athletic appearance. Hazardous stunts feature their work, which is done in splendid fashion. The concluding feat, in which one of the quartet slides down a steep incline, landing on the outstretched hands of one of his mates, whose back faces him, made the men gasp and women scream.

Jack Lexey and Al Rome, styled "Eccentric Terpsichorean Pantomimists," which greatly overawed the Harlem crowd, scored a man-sized hit. They did not really live up to the word "Pantomimists," for at the start they sang a short ditty. But it was of little import. Some excellent steps were uncovered by the boys, who cavorted about the stage with ease, agility and grace.

Charles O'Donnell and Ethel Blaire, in "The Piano Tuner," gathered in laughs a-plenty, mainly because of the slapstick efforts of the male member of the team, who smashed furniture, tore down curtains, slipped, tripped and tumbled over the platform in a way that had the assemblage giggling with mirth. Ethel Blaire held her end up efficiently.

Julius Tannen was moved up from the next-to-closing position, Toney and Norman opening after intermission, while Ruth Royce took Tannen's place in the semi-wind-up. Tannen chattered lightly on numerous topics, taking an occasional slap at different localities. Wandering from topic to topic, without spreading himself for too great a length of time on any, he kept the interest of the crowd. Tannen showed his cleverness as a performer in doing so, for he always had the crowd waiting for more.

Princess Rajah, in her Oriental dances, was well received, her work with a genuine live snake causing astonishment. The manner in which she handled the reptile caused a variation in the opinions of the spectators in one of the boxes, the patrons discussing at great length the question of whether it could really kill anyone with its bite. Those who thought it could not applauded nevertheless.

Toney and Norman, after intermission, registered a hit of more than ordinary size. Jim Toney, with his ferocious expressions and mock manner, made the audience laugh easily, and his partner did all that could be expected of her, and more. Toney was not allowed to depart until he had done his knock-kneed dance and crap-shooting bit. There was a "bubble" song included by Miss Norman who scored a hit with it.

Harry Watson, Jr., continued to provoke laughter, first as the man who desires to get his home on the telephone and then in his farce on exhibitions of noted pugilists. The two scenes have been selected from Jack Norworth's "Odds and Ends," and as presented by Watson, will make any audience roar.

Ruth Royce continued the laugh barrage, with a repertoire of well chosen melodies, which were most creditably rendered by the character comedienne. Her opening number, a new "Frenchie" song with a catchy tune and clever lyric, pleased. "How Do You Get That Wav" continues to go over with a bang, while her other numbers also scored well.

The Bush Brothers found it hard holding them in, in spite of the fact that the show was a fast one. Their acrobatics and bouncing, done in a light manner, amused those who remained. The boys wear sailors' uniforms, but are not at sea as performers.

I. S.

ORPHEUM

Erford's Sensation, a finely put on whirling and strong-jaw act, led off, and the feats exhibited by the two girls and man thrilled the spectators. A difficult feat was the one with the man suspended from a trapeze, holding in his teeth the rubber core from which was suspended, by her teeth, one of the girls, whirling swiftly about.

Masters and Kraft scored one of the big hits of the show with their dancing, but overdid it when they rendered their Egyptian Jazz Dance farce as an encore. They had presented their satire, divided into three parts, past, present and future, singing and dancing in chronological order. Some fast steps were exhibited, and the gathering noisily showed its approval. When the applause had almost died down, one of them came forward and announced the encore number, which they proceeded to render. It acted as a sort of anticlimax and did not go very well. Earlier in the act, it would be a more worthy addition to the turn.

The Arnaut Brothers clowning cleverly and rang up a hit of good proportions, the small audience applauding them warmly. A series of skillfully played tunes, together with acrobatics and slapstick comedy, drew laugh after laugh. At the conclusion, they offered what they announced as an imitation of "Two Loving Birds," each whistling and warbling in true birdlike fashion.

Val and Ernie Stanton encountered numerous difficulties next-to-closing on the first section of the program. Much of their material is old, and a great deal of it lacks quality. A capable pair of dancers, possessing good voices, and, generally, performers of ability, they should secure a vehicle that would allow them to exploit their talents as much as possible. There is no reason why they should not be successful with a live and up to date act. A good new song would help immeasurably, as it is.

Gladys Clark and Henry Bergman presented a little skit called "A Ray of Sunshine." In addition to being put on in splendid fashion, the offering is an exhibition of class as far as the work of the principals is concerned. Singing, dancing and talking, are all offered in a manner that is truly artistic and a tribute to the author and performers.

Maude Lambert and Ernest R. Ball opened after intermission and were well received. Ball, at the piano, scored with a line of patter and cleverly rendered tunes. The woman member of the team worked with him in perfect harmony. As Ball sang a medley of his former song successes, the audience showed by its applause that old favorites have not been forgotten. They took an encore and might have taken another.

Erwin and Jane Connelly presented a sentimental playlet entitled "The Tale of a Shirt," that appealed to the crowd. The finish leaves the audience in not exactly a happy mood.

Al Herman, who had previously helped the Salvation Army Drive, was applauded when he went on. His act was liked by the audience which laughed at anything he said or did.

Gretchen Eastman, assisted by John Guiran, Francis Donnegan, Mlle. Marguerite and Billy Griffith in a series of classic dances by Ivan Tarasoff, closed the show and found it difficult to hold the crowd. The act should by all means be given a place further up on the program, but, even in a better spot, it is doubtful whether it would be very successful. Whoever put it on certainly invested his shekels in profusion, for it is an elaborately staged turn.

ROYAL

Edmund Gringass, assisted by a young man not billed, held the initial spot with one of the best heavy weight lifting and ball catching acts seen in vaudeville. The juggling, while balancing the weight, was very well done, and the finish with the assistant shooting a number of cannonballs from a mortar across the stage to be caught on the back of the neck by Gringass was a fitting climax to the act.

Johnny Cantwell and Reta Walker dragged through the second position, even though they had slide flashes to the effect that both had done overseas entertaining. Some of the gags are clever, but most of those did not get over. The act needs speeding up from start to finish in both patter and singing.

The "Yip! Yip! Yaphankers" found the going easy, although they were only two acts after an acrobatic work. The members of the company are good tumblers and acrobats. One did an eccentric dance with revealed fairly good ability and received a fair hand. The finish of the act was good and netted the boys a number of bows.

James H. Cullen started with his "lil" bit and immediately found favor. He was called back a few times to render more parodies on the different popular songs which made up his act. He has some clever comedy titles to his numbers and knows how to deliver them. He completed his offering with some patter giving song titles and their prices, different classified advertisements and department store signs in a good comedy combination.

The Four Marx Brothers call their act "Everything." After seeing it, one wonders why, as there is really nothing to the offering. What comedy there is is slapstick. It is true that the boys play well on the harp and piano, but they inject slapstick into the playing. The company of women, with the exception of one, sit around and look pretty. The "one" does a good dance, the effect of which is spoiled by the poor dancing of her male partner.

Sinclair and Gasper opened the second half in place of Mehlinger and Meyer, who were out of the bill. The girls, a pretty brunette and an auburn haired girl, start their offering with a bride and widow bit, on the style of Shattuck and O'Neal, which they do well. A "Dixie" number by the brunette was nicely delivered and some patter between the two followed. She of the auburn hair then rendered a number bawling the color of her crowning glory. Some patter and songs completed the offering.

Jimmy Hussey and Arthur Worsely scored their usual big hit with their "Somewhere in Vaudeville" skit. Although it has been seen here before, Hussey was called back for a speech and announced in a comic-serio manner that this is the last week he will play with this skit. He said that he starts rehearsals next week on a new play with twelve people and Worsely.

Maria Lo and company closed the show with artistic posing offering. The act is well staged and presented and held the house well.

G. J. H.

SETTLE CASE OUT OF COURT

The legal quarrel which was started in the Surrogate's Court on May 12 by Benjamin Belasco Dolaro, as administrator of the estate left by Maria Davis, formerly an actress, to compel one of her relatives, Catherine Belasco, to turn over some jewelry, cash and stocks and some personal property which he claimed belonged to the estate, was settled out of court last week and the case dropped.

Maria Davis was the widow of George Belasco, a theatrical advance man. She had appeared in this country for twenty years before her retirement and on her death was survived by her nephew. He filed an affidavit that she had died intestate and that he was her only surviving heir-at-law.

VAUDEVILLE

EIGHTY-FIRST STREET

(Last Half)

Clara and Emily Barry went on in the initial position and presented a song, talk and dance offering good some in spots, but not so good in others. A double song started them off. A few more songs, with the taller of the girls seated at the piano, followed. The shorter of the duo dances. The "Don't Do That" song by the other was followed by an Oriental number, the shorter girl singing and the other joining her in a dance. They were very pretty costumes for this number, and it pleased. A good portion of the comedy seemed to get away from the crowd and the dancing could also be improved in places. The offering will get over on the small time.

Gwen McGivney offered his sketch, "Bill Sykes," in which the main feature is a series of lightning changes. Some of these were done so rapidly that the audience gasped. Among acts of this sort, and there are not very many, McGivney is in a class by himself. The rapidity with which he slips from costume to costume, taking only a few seconds, at times, goes far to substantiate the statement on a slide flashed upon the screen to the effect that no one can change as fast as McGivney.

Burt and Pagey Dale, originally programmed to open the vaudeville part of the bill, went on after the feature film and the change was a bad one. The turn is certainly not suited for such a position, and encountered many difficulties. Some simpering idiot started a disturbance while the male member of the team was singing a ballad, and a portion of the audience joined. The performance certainly did not merit such a reception. The dancing is well done and the offering artistically staged. A less stupid audience would have behaved.

Madison and Winchester offered a comedy talking act which, for the greater part, lacks real cleverness. One of the men does the usual nut comedy during the first part of the offering. The act went over well and got the turn applause.

Stone and Kaliz closed the show and scored a big hit with a splendidly staged song offering called "Romance." They have pleasing personalities and render cleverly a budget of catchy melodies. The offering is one that will appeal to any audience, for it possesses class from beginning to end.

I. S.

McVICKER'S

(Chicago)

Knight's Roosters opened Monday afternoon at McVickers with an interesting series of feats, which were well performed.

Illa Grannon sang four songs in a clear and distinct voice and was well accepted.

Dikens, McCarthy and Everth, in their Livery Stable Minstrels, aroused a great deal of enthusiasm, registering distinctly.

Willie Smith proved decidedly interesting in songs, doing very nicely.

Lamont and White endeavored to put too much into one act with the result that they did not fare extra well. They sang and offered musical numbers.

Herbert Brooks presented an amazing bit of magic and sleight-of-hand which was interesting.

Friend and Downing registered with their comedy, chatter and parodies. They proved a decidedly clever pair.

"Revue a la Carte" is a lively girlie revue, headed by Hazel Kirk. The numbers are lively and the production has been staged with care. It made a good impression.

Wilhat Troupe offered fast cycling that hit home.

The Nippon Duo, Chinese singers and musicians, proved interesting. They are excellent musicians and good vocalists.

H. F. R.

VAUDEVILLE REVIEWS

(Continued from pages 8 and 9)

FIFTH AVENUE

(Last Half)

Clyde Nelson and company followed Mabel Burke, who rendered an animated song, and offered a novel juggling and manipulating act, which was fairly well liked.

Janet Moore, on number two, found her position a difficult one and had to work hard to escape finishing in the rack. She rendered several songs in fair fashion. The parody on an operatic medley was not a very good closing number, however.

Wilfred Clarke and company, in a comedy playlet entitled "His Reel Trouble," won a number of laughs, but a weak ending handicapped them. The offering will be reviewed under New Acts.

Patricola scored the big hit of the bill with a repertoire of popular songs which she put over with a bang. She caught the crowd at the very start, and, thereafter, all was easy for her. The dance finish, where she went through a grotesque offering with wiggles, made the audience applaud her to the ech.

Sidney Phillips, with a collection of songs and stories, registered heavily. One or two of his gags have been heard rather frequently and could well be replaced. Some of the others, however, are new and drew laughs, particularly the "Leonard" story.

James "Fat" Thompson, followed the Salvation Army drive with his skit in blackface called "The Camofleurs." The spectacle of the two characters daubing whitewash over each other, proved to be a scream, and kept the audience roaring with laughter.

Mary Haynes and company rendered a few popular melodies in a manner that won favor and brought them their share of applause.

Winston's Water Lions and Diving Nymphs gave an exhibition of aquatic stunts that held the audience in until the very last minute. The turn is entertaining from beginning to end.

I. S.

AUDUBON

(Last Half)

The Geni Trio opened the bill with a good acrobatic offering. The three women did a number of thrilling stunts on the trapeze, put in some iron-jaw work and closed with a fast whirling feat.

Rome and Quinn took a big hand with their dance offering. The act is very much like the Lexey and Rome skit, but a few songs and some patter have helped to liven it up. Rome kept the house laughing with his eccentric comedy steps.

Emmett Welch's Minstrels scored well with songs and jokes. Another dance or so would aid the act and speed it up, as the offering is in need of a little more life.

"The Girl in the Basket" pleased with her song cycle. The offering is presented in the same manner as that of "The Girl in The Air," only this one comes out in a basket illuminated with roses. She is a pretty blonde and her voice pleases. She came near losing her slipper to a few in the audience, but kept herself out of their reach.

Joseph K. Watson, as Abe Kabibble, proved to be a riot of laughter. His make-up, patter and gags, are great. He told about his car and his family. Describing his daughters, he said, "one of which is pretty and the other I can trust any place."

Harry Delf, assisted by Willie White, in the closing position, stopped the picture from going on. He has a good personality and delivers his material very well. With better material he should please on the big time.

G. J. H.

HAMILTON

(First Half)

Chong is quite an entertaining Chinaman. He sang ballads in a cooing sort of fashion the while he strummed a guitar. He presents a clean sort of act that should ultimately be seen in big time houses.

Manning, Feely and Knolls, a male singing trio, one of whom is a Hebrew character performer, managed to work up enough interest in their doings to gain for them most hearty approval. They have a sure-fire small time offering.

Gilen Carlton and company, in an interesting playlet entitled "The Slippery Duck," made quite an impression. The acting of the three players who interpreted the skit was praiseworthy.

Elsie White, with her entertaining repertoire of character songs, pleased her audience to the extent of being called upon to take two encores. Tall and blond is Elsie, and she has a personality that is altogether in her favor. At this house her act went over with a bang, as it probably will always do in the small time houses. But over the larger circuits, Elsie will have to look to her laurels, for she has yet to learn the niceties of interpreting songs in dialect, an art which makes Fannie Brice, Lillian Shaw and one or two others artists, rather than performers.

Hackett and Delmar are a dancing duo who also sing. Just about the time when one gets to wondering why they sing, Hackett does a dance alone. He is quite gawky, this Hackett man. Miss Delmar, while not very much better than her partner, at least suggests in her solo dances that she has had some terpsichorean training. The saving grace of their act is the beautiful setting and pretty costumes worn by Miss Delmar. They tend to enhance the effect of their limited abilities.

M. L. A.

HARLEM OPERA HOUSE

(Last Half)

Turrelli opened the bill with his novel harmonica offering. With the mouth organ, he put over a miniature drama, offered classical selections and a variety of numbers that were excellently done. He has a novel act and handles his material exceptionally well.

Conrad and Mayo found the second spot easy with their comedy offering. This is the third time these boys have played here with this act, and the house finds it as enjoyable as ever. Conrad is an excellent straight, and Mayo a "corking" comedian. The conductor bit and the Chinese bit proved to be a riot of laughs.

John T. Kelly and company are to be congratulated. In their sketch, "A Game of Con," they have a skit that is really different from the average. It is a playlet in which two crooks rob their victim—and in which the victim does not turn out to be a detective. Again, said victim does not recover the money, but is content that they leave him the box which formerly held it. The offering is well acted and presented.

Adler and Dunbar will find the going easy after playing a few more weeks to smooth out their offering a bit. There are few animal imitators working now, and this act is put over in a novel manner.

Moss and Frye, with their nonsensical questions, scored their usual hit. This clever pair always puts in a lot of extemporized stuff and uses a few of the old stand-bys.

The Three O'Gorman Girls closed the show with a lot of jazz on instruments, some singing and some dancing, all being well done. They are pretty girls, have good figures and do their work well.

G. J. H.

AMERICAN

(Last Half)

Cowboy Williams and Daisy opened the bill with a weight-catching and juggling act. Daisy started the offering with a song, after which Williams did some juggling. The feature of the act consisted of Williams catching cannon balls on his neck.

Keene and Foxworth, two colored boys, found second spot easy going with a number of songs and dances. The boys are dandy steppers, and deliver their numbers well.

Jean and Jacques would do well to leave out the opening part of the act and get a new line of comedy, or else just stick to the contortion, which is excellently done. There are a number of contortionists in vaudeville now, but hardly any with an act on the style of this one.

Ward and Pryor are using the same old material, but one can sit through it more than once, as handled by these two. Martha Pryor certainly knows how to deliver a "blues" song and another one in the act would be acceptable. The team can easily handle better stuff.

McNally, Dinas and DeWolfe went well with a dance offering. The act can be improved a good deal with the addition of more material, either in the line of patter, or singing and dancing.

Josephine Leonhart, a very pretty little girl, who dresses and looks as if she was twelve or thirteen years old, proved conclusively, before she got through, that she is a comer. She has a pleasing voice, and when it comes to delivery, she is "all there." After a Chinese number and another song, she gave an imitation of Harry Lauder that was a pleasure to see. An Irish jig, done in a manner to make any Irishman's heart warm to her, sent her off to a big hand.

"Which One Shall I Marry," a playlet with a moral, pleased. The offering is "old stuff," from start to finish. It is based on the problem of a girl who is courted by two men, one rich, the other poor. The action shows what would happen if she married either one, and naturally, the poor man wins.

Armstrong and James closed the show with a dandy comedy offering. It will be reviewed under New Acts.

G. J. H.

MAJESTIC

(Chicago)

Nolan and Nolan opened the bill with juggling of the catchy kind. Adams and Griffith introduced a rube comedian, who possesses a good voice of wide range. The numbers were pleasingly rendered. Walter Fennier and company presented a sketch which was well acted throughout but failed to register.

Claudius and Scarlet scored a big hit with the excellent banjo playing. Their act is away from the usual musical offering, and is artistic and sure fire on any bill.

To-To, the clown, carried off the honors of the bill. His novelty attracted the entire house, and he registered a substantial hit.

Eddie Borden and his one-stringed violin, with Frederick Courtney at the piano, found much favor. Songs and stories were nicely handled and met with appreciation.

John B. Hymer and company in "Tom Walker in Dixie," scored many laughs. The act is familiar here and always finds a big welcome.

Stella Mayhew, suffering from a severe cold, was obliged to call on Eddie Borden and partner to assist her and save the act. The boys did well, and Miss Mayhew pulled through as well as could be expected. The Flemings closed the show, but failed to hold hardly any of the audience, due to the length of the program.

H. F. R.

VAUDEVILLE

"LET'S GET MARRIED"

Theatre—Lincoln, Jersey City.
Style—Musical farce.
Time—Twenty minutes.
Setting—Full stage.

This act consists chiefly of horseplay, plus a few songs, which were not well sung at this house by the four people who take part in the act; the fault lying in the diversity of their vocal tones, which caused each of them to sing decidedly off key. Then, too, the orchestra at this house played so raucously and out of tempo that, as far as the act was concerned, it wouldn't have mattered much even if they did sing in key.

There is much that is mirth-provoking in this act, because it gives the two male members of the quartette a splendid opportunity for slapstick work. Willie Mack and Frank Byron took advantage of the drolleries that the offering afforded them, Byron scoring heavily with his "nut" antics.

Although the audience at this house genuinely enjoyed every moment of this act, there is still a great deal about it that needs fixing before it can be called ready to bid for metropolitan favor. The talents of the two girls are decidedly limited, to say the least, and some nicer furniture could also be used to better advantage.

When the act is fixed up along the lines suggested, there is no reason why Harry Sauber, who produced it, shouldn't have a meritorious small time offering that could profitably play the better class of small houses.

M. L. A.

KHARUM

Theatre—Riverside.
Style—Piano solo.
Time—Twelve minutes.
Setting—In one.

Kharum, judging from his name, costumes, and stage manner is a native of the far east, but his piano playing smacks decidedly of the West. He is a soloist and rendered a repertoire of standard and semi-classical compositions all played with a robustness of style and a tonal volume just the contrary from what one expects from the musician of far off India, the house of weird and strange melodies which, when rendered by a native are soft, quiet and all compelling in their seductiveness.

Kharum's first selection was the familiar Liszt paraphrase played with full force from beginning to end sacrificing thereby the singing tone which a more musicianly touch could get in many of its passages. Other selections all played in the same manner followed, technique, style and artistic rendition all being sacrificed to volume and tempo. From the standpoint of a musicianly offering there is nothing to Kharum's act, but the Monday night audience at this theatre enjoyed his performance immensely. He scored one of the applause hits of the entire bill.

W. V.

CHINKO AND COMPANY

Theatre—Eighty-first street.
Style—Balancing and juggling.
Time—Ten minutes.
Setting—In three.

Chinko and a girl have a novelty balancing and juggling act. The girl does a bit of cycling in good fashion. Chinko juggles a few balls, balances different objects on various parts of his anatomy and displays some skill when he shoots, with a bow and arrows, paper ribbons held by his partner.

A good opening act for small time, describes this offering. It does not possess the unusual features of several similar turns, but is presented in a business-like manner, and in the three-day houses should win favor.

I. S.

NEW ACTS AND REAPPEARANCES

PECK AND McINTYRE

Theatre—Proctor's 58th St.
Style—Singing and Talking.
Time—Sixteen minutes.
Setting—In one.

Peck and McIntyre, two men, one in blackface and the other playing an English character role first and then the part of a straight man, have an act that is good only in spots. The man in blackface performs capably and the other does well in a "silly ass" role. It is hardly advisable to have him come out later and play the straight man.

The opening bit of talk sent the act off to a good start, but the ensuing dialogue is lacking in real witty material. Even the opening bit was saved by the way in which it was put over. The well-known and familiar dialogue about aeroplanes, with the popular bits about getting in, and stepping out to fix it, is not likely to draw very much laughter, having been used so frequently. The singing is fairly good, although a good, snappy comedy song instead of the ballads would fit into the opening much better than one of the numbers included now. The member of the duo who impersonates the Englishman should continue in that role throughout and the dialogue should be strengthened. With a few minor changes, the turn would be vastly improved and ready for better time.

The men appear to have the ability to make good.

They started with a bit of talk that went well, the burnt cork performer explaining to his partner that he was the "Black Ace." Some dialogue evolving about flying machines, was followed by a chimney song by the man in blackface. His partner then reappeared in the uniform of an aviator and explained that he had found out that the "colored" man would make a good man to take aloft with him. Some talk and a few songs rounded out the offering, a duet of a "Rose" ballad from "The Better 'Ole" concluding well.

I. S.

JANET MOORE

Theatre—Proctor's 125th St.
Time—Twelve minutes.
Style—Singing.
Setting—In one, special drop.

Before a special blue and white striped drop, with a red background, Janet Moore, bubbling with the spirit of youth, sorrel topped and fresh from Chicago, is in town with a singing act that includes a few bits of patter. Her voice is a pleasant one, and she has a strong personality. With a few well chosen tunes, a good comedy number and a new ballad added in place of the parody on an operatic medley, the turn will be improved.

Following a comedy number with which she opened, she went into her patter and followed with a lively melody. A ballad at the piano, more talk and then the operatic medley parody, rounded out the offering.

I. S.

JACK LIPTON

Theatre—125th Street.
Style—Vocal imitations.
Time—Twelve minutes.
Setting—In one.

Lipton started his offering by singing in a poor falsetto off-stage, entered in the middle of the number and finished in his natural voice.

The rest of the offering consisted of a number of imitations done with the voice, which included a banjo, a phonograph and a number of others, which he did fairly well.

G. J. H.

EDNA MAY SPOONER & CO.

Theatre—Harlem Opera House.
Style—Sketch.
Time—Eighteen minutes.
Setting—Full stage (special).

Edna May Spooner showed, by her work in stock, that her abilities are worthy of a far better vehicle than this one. The title of this sketch is "Silver Threads," and Miss Spooner takes the role of a mother.

The latter is affectionately called "Major" by her son and his pal Jimmy, who has been as one of the family for years. She is a well-known actress who took to the stage to keep her son in college. The son returns and, after a happy reunion, tells his mother that he is about to be married. He tells her also that he is bringing his bride to meet her, but seems to be ashamed of the fact that mother is an actress.

He describes the girl and her people as old-fashioned, prim Puritans, who would hold up their hands in horror at the thought of an actress.

He then goes out to get the girl and "Major" and Jimmy talk it over. "Major" decides that her son shall get his wish and have an old-fashioned mother. She puts on a white wig, simple dress and walks with a cane. Her son and the girl enter and he introduces her, and tries to hide his surprise. "Major" gets tired of the deception, though, and tells all.

Sonny and the girl then exit. Also mother to weep in her boudoir. Sonny returns and gets a lecture from Jimmy on the way in which he treated his mother and repents. Later Sonny and the girl return and see mother without her makeup. The girl then recognizes her as a famous actress and tells her she has worshipped her for years. All then ends well.

There are quite a few weak spots in the writing of the playlet which should be improved. Otherwise the offering will never get beyond the three-a-day.

G. J. H.

LESTER RAYMOND & CO.

Theatre—Proctor's 125th St.
Style—Juggling.
Time—Fourteen minutes.
Setting—Full stage.

Raymond is assisted by a pretty girl, who, by the way, would do well to stick to the black-silk stockings and her first costume, which is more becoming than the second.

Raymond offered a variety of material, from piano playing to juggling and balancing. He opens with the piano, playing two different songs at one time. The juggling and balancing feats were well done and some of them were real novelties. The main fault with the act is that the material is poorly arranged. After he works out a good routine for his stunts the act should go well.

G. J. H.

BEATRICE DOANE

Theatre—Proctor's 23d Street.
Style—Singing.
Time—Nine minutes.
Setting—One. (Special.)

Miss Doane's voice is too much on the tremolo. She sings "Forever Is a Long, Long Time," the cigarette song from "Carmen," and "That Dear Little Mother of Mine." She should confine her repertoire to popular songs, for her vocal equipment is not big enough for operatic stuff. She is a dapper young person, wears stunning costumes and curves 'em over the plate in closing, while wearing a dazzling pair of white tights. Those tights and their contents will take her over the small time very nicely.

H. M.

WILFRED CLARKE & CO.

Theatre—Proctor's, Mt. Vernon.
Style—Comedy playlet.
Time—Sixteen minutes.
Setting—Special, full stage.

Here is a comedy playlet that is acted in splendid fashion, is woven around a clever theme, has excellent situations, and goes along at top speed until the very end, where, however, it peters out. The conclusion is poorly written, comes abruptly, and lacks the cleverness so evident in the earlier part of the offering. A good conclusion will very often save a poor sketch, but many a good playlet has been ruined by a climax which lacks quality.

An eccentric comedian of quality is Clarke, and the rest of the cast is capable. How the different members of the company go to the "movies" and return in the space of a few moments is rather peculiar, but then, the general hilarity of the scene hides this small defect. Audiences will grant the writer license, as far as that is concerned. Even the Mt. Vernon crowd, which accepted the early part of the piece with evident relish, lost its enthusiasm at the finish, and when that audience fails to approve anything, there must be a defect.

In a specially set scene, a window directly center stage being open so that one can see the glittering lights of an "Airdome," emporium of cinema drama in the distance, a wife is seen, at the rise of the curtain. Her friend of bygone days calls, and then, in comes her husband. There is some clever dialogue and then the woman announces that she desires to see "The Naughty Husband," then being featured at the airdome. Hubby objects, in fact, orders his wife not to go. She, with an air of calmness, announces that she will, and then beats a retreat.

Said husband then explains to friend that the reason for his objection is that he has the role of the husband.

A Miss Styles referred to in the dialogue, and the future wife of the male friend then appears, when it is discovered that she is the wife in the wicked "movie." Miss Styles and hubby share in the desire that the other two characters refrain from seeing the film in which they have parts. Meanwhile, they go to the theatre, and Hubby finds that his wife had a "fig leaf role" in a picture dealing with an episode between Adam and Eve. There are a number of clever lines and an excellent situation when wife sees her husband in his picture, he having appeared under an assumed name. Finally, all is cleared up and there is a happy ending.

Wife's friend of bygone days might also have been included in one of the pictures to complicate matters. Then, the playlet could have been lengthened so as to run about four more minutes, and a better finish have been given it. Clarke's work as a comedian is the outstanding feature of the turn.

I. S.

SMITH AND FARMER

Theatre—Proctor's 23d Street.
Time—Fourteen minutes.
Setting—In one.

This act would go better if the girl would let the man have the comedy part. If she would quit giggling so much, it would help both of them. Their talk is marred by her insisting on being the audience and laughing at all the gags.

Furthermore, she can't sing to amount to anything, unless it might be songs of the jazz variety. The man knows how to play a cornet and should play it more. The girl is good-looking—we'll say that for her—and should merely be a "feeder" for the man. Give him more tunes, to toot on the tooter and they'll get by with the small time.

H. M.

CHICAGO NEWS

PRESS AGENT YARNS WENT OVER STRONG THIS WEEK

"Scandal," "Glorianna" and "The Passing Show" All Land Good Reading Stories in the Dailies in Effort to Keep Business Up to Recent Mark

A number of good press agent yarns were put over during the last week.

Francine Larrimore, splitting honors with Charles Cherry in "Scandal," secured a world of publicity through the dailies when it was announced that she was engaged to marry Townsend Netcher, millionaire owner of the Boston Store. Mr. Netcher was on his way to California and could not affirm or deny the story, but Miss Larrimore instantly demanded a denial.

"Fritzi Scheff Mourns the Death of \$1,000 Dog" read the next eye catching headline. "He was only a funny looking dog, but the best friend I ever had" moaned the star of "Glorianna," who then went on to tell how she paid the \$1,000 in cash

for the canine. This story has not, as yet, been denied.

Then Chicago read the next headline "\$25,000 Suit Over Dott's Ankles," which story went on to tell of how a married woman was found in the chorus of "The Passing Show of 1918" by her husband, who was seated in the audience and who, upon seeing her, sprang up from his seat and rushed back stage and demanded that she immediately attire herself in street clothes and return home with him. The husband is said to be a traveling salesman by the name of Oppenheimer and who, on Friday morning, commenced action against the management of the Palace Theatre and Realty Company and The Winter Garden Company, of New York, seeking \$25,000.

PLAN 5,000 SEAT HOUSE

Balaban and Katz, who control the Riviera and Central Park Theatres, are behind the venture to erect at Sixty-third and Cottage Grove avenues, a motion picture and vaudeville house that will seat 5,000 people. It will be a modern theatrical structure of six stories and will not contain offices or stores.

The entire edifice will be devoted to the theatre. The stage will be 60 feet deep and 125 wide, which is said to be the largest stage in the world. The plans of the new theatre have been placed into the hands of local architects and ground will be broken this year.

"SUNSHINE" IS CHANGED

The musical comedy "Sunshine," underwent many changes before it arrived in Chicago to open an engagement at the Princess Theatre on Sunday evening. Carl Cochems, formerly one of Maestro Campanini's vocalists, has left the show and David Quixano, has taken over the role of the matador. Quixano appeared in Chicago in 1916 in one of the principal roles in "Princess Pat."

FILM GOES INTO OLYMPIC

The Olympic Theatre will open June 1 with the feature motion picture, entitled "Hearts of the Jungle," Paul J. Rainey's latest adventure film. The loop is now beholding the movie's heaviest inroads on the legitimate drama, the Illinois and La Salle theatres already being in the hands of the insurgent films.

FILMS EXPLODE

The films of the Stone City Opera House in Bedford, Ind., exploded on Friday night, while a large crowd was in attendance and caused a panic in which a number of patrons were seriously injured. The flames were soon placed under control by the local fire department. The amount of damage is said to be \$1,000.

WAUKEEGAN HOUSE CHANGES

The Barrison Theatre, at Waukeegan, Ill., has changed hands and will be remodeled and reopened by Maurice Zelechower, present manager of the Broadway Theatre in that city. The house will play five acts of vaudeville and pictures.

HOUSMAN HAS RECOVERED

Lou M. Housmann has fully recovered from the serious injuries he suffered in an automobile accident which occurred about a month ago. He is now able to move about without the arm sling that he has been wearing.

COLOSIMO'S IS "PINCHED"

Jim Colosimo, who operates the famous restaurant of the same name and whose place is solely patronized by theatrical people in all walks of life, was arrested last week charged with assault and battery. The warrant was sworn out by Morrow Krum, a reporter on *The Chicago Tribune*. The prisoner was taken to Oak Park, Ill., from where the warrant was issued and was released on a bond of \$500. The hearing on the case has been set for May 28.

Krum was investigating Colosimo's "Arrowhead Inn," which was said to have been violating the State Law. Upon being recognized by the proprietor and his staff, the newspaper man was given a severe beating. Another warrant was issued against Colosimo, charging him with selling liquor after hours.

TO REVIVE "TELEGRAPH"

Thomas Bourke, formerly proprietor of the suspended *Chicago Morning Telegraph*, has taken a suite of offices in the Woods Theatre Building and announces that he will again endeavor to bring his former publication to life. This is the eighth attempt to make the *Telegraph* a go. The paper was founded years ago by Jack Lait and Tom Bourke, following the suspending of the theatrical page in the *Chicago American*, which was conducted by Lait with the assistance of Bourke.

IRVING YATES IS BACK

Irving Yates, of Earl & Yates, has returned from New York City, where he went in search for new acts for next season. During his absence from Chicago, Yates was awarded a marksman medal by his regiment, the Fourth Illinois Reserve Militia. Yates qualified as a marksman at Camp Logan, Ill., last year, while his regiment was in training.

ACTING UNDER POLICE GUARD

The Rienzi Gardens, well known amusement center, is the scene of a strike which combines cooks, waiters and bartenders. The actors continue to give their performances, but under the protection of the Lincoln Park Police. The restaurant is being picketed and many of the strikers are being arrested daily.

SIGNS FOR LONE STARS

Sam Gilder, one of the oldest minstrels in the business, has gone to Louisville, Ky., where he has been engaged to tour with The Original Lone Star Minstrels. He will have one of the feature roles.

STOCK AND REPERTOIRE

POLI OPENING THREE OF HIS SUMMER STOCK COMPANIES

Worcester, Mass., Starts May 26th and Springfield and Wilkesbarre, Pa., Follow June 2d. "Eyes of Youth," "Daddy Long Legs" and "Nothing But the Truth" Are the Bills

S. Z. Poli is opening three of his Summer stock companies within a week. They are located at Worcester and Springfield, Mass., and Wilkesbarre, Pa.

The Worcester organization got away to a good start last Monday with "Eyes of Youth" as the attraction. The roster of this company includes: Arthur Chatterton, leading man; Carl Jackson, heavies; Adrian Morgan, juveniles; Arthur Griffin, comedian; Frank Thomas, characters; Jane Morgan, leading woman; Mrs. Adelaide Hibbard, characters; Irma Martin, second woman, and Mary Ann Dentler, ingenue. Mae Frances Morris and Milton Byron also opened with the company for the week. Jere Brodenick is the stage manager; Bernard Steele, the stage director, and Carl Amed the scenic artist.

The Springfield company will open at the Palace Theatre in "Daddy Long Legs," with A. H. Van Buren and Florence Rittenhouse doing the leads; Eugene Shake-

spere, juveniles; De Forest Dawley, heavies; John Hammond Daily, comedian; John Kline, characters; Frances Williams, second woman; Faith Avery, ingenue, and Louise Farnum, characters. Florence Gerald will also be in the opening bill.

Frank Armstrong will be stage manager; Harry Andrews, stage director; Maurice Tuttle, scenic artist, and Gordon Wrighter, manager.

In Wilkesbarre the company will be: Edward Everett Horton, leading man; Walter Marshall, heavies; Jack McGrath, juveniles; Grant Irwin, comedian; Arthur Buchanan, characters; Alice Clements, leading woman; Irma Bruns, second woman; Ida Maye, ingenue, and May B. Hurst, characters.

L. M. Brown is stage manager; Willard Dashiell, stage director, and Vincent De Veto, scenic artist.

The companies are under the general managership of James Thatcher.

EARL SIPE SUES WIFE'S MOTHER

TRENTON, N. J., May 21.—Earl Sipe has brought an action against Mrs. Bertha Miller, mother of Winifred St. Claire, for an accounting of the receipts of the Allen House, a theatrical boarding house on East Hanover street. In his complaint, Sipe sets forth that he and Mrs. Miller formed a partnership in May, 1917, to conduct the Allen House, he investing about \$2,300 and Mrs. Miller about \$1,000. In spite of the fact that he invested more than double the amount that his mother-in-law did, Sipe alleges that she represents herself as the sole proprietor of the house and refuses to render accountings of the business.

Vice Chancellor Backes, before whom the action was brought, yesterday granted an order, returnable next Tuesday, requiring Mrs. Miller to give an accounting of the finances of the Allen House and to show cause why a temporary receiver should not be named for the business.

DECATUR LIKES BESSEY STOCK

DECATUR, Ill., May 22.—The Jack Bessey stock at the Empress Theatre has won the theatregoers in this city. The company is now in its second week and is presenting high class attractions. Charles Phipps is the stage director and is giving excellent productions.

CANADA STOCK IN WHEELING

WHEELING, W. Va., May 26.—The Canada Stock Company, under the management of Wilson R. Todd, opened a Summer season at the Court Theatre tonight in "Rebecca of Sunnybrook Farm." One bill a week will be given.

JOIN WASHINGTON COMPANY

WASHINGTON, D. C., May 26.—Glen Wilson and Elinor Hardy have been added to the Marshall Summer Stock, which opens next Sunday in "Upstairs and Down" at the Garrick Theatre.

SIGN WITH SKOWHEGAN STOCK

SKOWHEGAN, Me., May 26.—Evering Cherry and Joseph Macauley have signed with the Somerset Traction Company Summer stock company which opens here on June 23.

MISS PRENTICE JOINS FRAWLEY

Beatrice Prentice has signed with T. Daniel Frawley for his traveling stock company which opens its world's tour on July 10 at Honolulu.

WASHINGTON STOCK REHEARSING

WASHINGTON, D. C., May 26.—The members of George P. Marshall, stock company, which opens next Sunday at the Garrick Theatre, have arrived in this city and begin rehearsals to-morrow in "Upstairs and Down," under the direction of Augustin Glassmire. The company includes: Earle Foxe, Laura Walker, Eleanor Harte, Beatrice Moreland, Barry Melton, Eileen Wilson, Edward Mackay, Mary DeWolfe, Newcomb Edeson, Robert Armstrong, James Dyrenforth, Edward Robinson.

WHITE PLAINS STOCK OPENS

WHITE PLAINS, N. Y., May 23.—The De Angelis Stock Company opened here last Monday under the management of James F. Powers and is doing a good business. The company is owned by Phil De Angelis, of the D. W. Griffith offices, and includes: Frank Dufrane, Ward McAllister, David Munro, Leo Chazell, Helen Freeburn, Lucille Wall, Augusta Durgeon, Vera Myers and Virginia Horton. Chauncey Causland is the stage director and Thomas Gebhardt treasurer.

OTIS OLIVER STOCK MOVING

ST. PAUL, Minn., May 24.—The Otis Oliver Players are moving from this city to Lafayette, Ind. The company is closing here, after a run of twenty-two weeks at the Shubert Theatre and opens on June 9th its fifth year of Summer stock at the Family Theatre, La Fayette, with "The Unkissed Bride" as the bill. The company will return to St. Paul after a season of ten weeks in La Fayette.

LEADS CHANGE AT 14th STREET

Edna Walton and James Billings have succeeded Emma Bunting and Carlton Jerome, respectively, as leading woman and leading man at the Fourteenth Street Theatre stock company, opening last Monday afternoon in "Blue Jeans." This famous old play, by Joseph Arthur, was originally produced at this theatre nearly thirty years ago.

JOINS WHITE PLAINS STOCK

WHITE PLAINS, N. Y., May 24.—Vera Myers, daughter of J. Myers, advertising agent of the Gaiety Theatre, New York, has been engaged as leading ingenue of the De Angelis Stock at the Palace Theatre here.



Founded in 1853 by Frank Queen

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Australia.

BURLESQUE AGENTS

The recent announcement of Mr. Sam Scribner that house advertising agents on the burlesque wheels will not be permitted to handle throw-a-ways, tack cards, etc., next season, should be of great interest to every show owner, for, if the house agent will not be allowed to put them out and an owner wishes to use such means of advertising, he will have to have his own agent distribute them. The additional statement of the head of the big wheel that a man who recently toured the circuit to check up, found enough paper lying about unused in bill rooms to bill half a dozen shows, is of equal interest.

If this is so, what is the matter with some of the agents of today? It hardly seems possible that any agent would allow any of his small stuff to lay around a bill room after he leaves a house. There must be something wrong some place, as the house agent could, at least, call the attention of the company agent to anything that has been left over.

There have been cases where small stuff has been put aside by the house agent or his helpers and covered up on purpose, so that it would not be found until the agent had left town, when the company manager's attention would be called to it. This could hardly be blamed on the company agent, as it is impossible, if he is carrying a big line of small stuff, to keep track of everything. House and company agents do not always get along well together, and that may account in some cases for the condition found by Mr. Scribner's man.

But house agents, as a rule, are all regular fellows on the Columbia Circuit. The writer has been ahead of a few shows and traveled the circuit over many times, and found the best of feeling exists when you work with them. Therefore, it is possible that the trouble has arisen through certain agents being ahead of shows who do not take their jobs seriously and like to hang around the theatres. These fellows are spoiling it for those who make an effort.

There is nothing in the line of advertising that will get any better results than small stuff, if properly distributed, and it should not be given up by the owners of burlesque shows.

The tack card, from all reports around the circuit, is getting to be a thing of the

past, as word comes into New York that it is against the city ordinances of a greater percentage of cities on the wheels to tack cards. But they can be used to great advantage around hotels, in windows and cafes; in fact, in any place that will attract the eye.

It hardly seems possible that agents who have the hustling qualities and reputations possessed by many of those on the big wheel would allow anything to be left over in a bill room when he left town.

The order also states that a copy of the folders, throwaways, and all other small stuff must be submitted to the office of the Columbia Amusement Company before it is printed and that no changes are to be made after it is O. K'd without first taking such changes up with the office.

This is probably done in order to see what reading matter, catch lines and cuts are being used. It is a well known fact that there are "reform" committees in some cities which seem to delight in finding fault with anything pertaining to burlesque, if given the slightest cause. Where any one else could see no harm in a line on a folder, these people, in their "broad" minded way, do. To avoid all this, the office of the Columbia Circuit can pass on the "copy," cut what it deems unsafe to use, and thus save trouble with these committees.

Another reason why the Columbia wishes to see the copy is that some folders and small stuff are gotten up in such poor manner that they are of no benefit to the show. They are not attractive and are not worth the paper they are printed on.

The idea in show business is to get up something that will catch the eye of the public and give them something to talk about. The thought of having the office go over such ideas before they are put on paper, is a very good one, as it will probably save much trouble in the course of a season to more than one owner and manager.

Rumors to the effect that some owners are thinking of attempting to get along without agents entirely, would appear to be a mistake from a practical standpoint, as an agent can be of immense value to any kind of amusement attraction. The proper thing, it would seem, would be to get rid of the poor ones and replace them with men who will work and help keep burlesque on the high plane to which it has risen in recent years.

ASKS HELP FOR HERO

May 21, 1919.

Editor New York CLIPPER.

Dear Sir: I have just read of the arrest of Sergt. Bernard Cummings in the current issue of your valued paper. Young Cummings was at the Royal week of May 5. J. Francis Dooley, during a loan drive, after mentioning how Dooley and Sales entertained the British wounded in Europe in 1914, being the first Americans to entertain Allied wounded on the continent, brought Cummings out on the stage as a specimen of American wounded. Cummings' very appearance accelerated the drive several thousand dollars. The young hero is frightfully scarred all over his face, and his hands appear to be so crippled as to render them useless.

There is no doubt but that he made almost the supreme sacrifice. Also, there is no doubt but that many of our returned heroes are having a struggle to make ends meet, if we can believe the Lindsay-Glass dispute.

Of course, Hero Cummings erred in allowing himself to be palmed off as a Brown brother. It was highly unnecessary. His very condition was enough to melt the warm actor's heart. And we must remember that it's mighty hard for the returned hero. And even heroes must eat.

May I suggest that we, the show business, prove to Sergt. Cummings, incapacitated for life, that we, at home, are grateful that we could continue our peaceful pursuits. Let us petition the authorities, and let us all send the CLIPPER a little contribution for a young chap who was really a showman in some capacity. Let us show this cripple we are just as grateful to an obscure member of the theatrical profession as if he had been a

member of a headline act, the name of which he used in a moment of weakness, no doubt born of dire necessity.

Come on, Jim Dooley, Tom Brown, and all others who know of the circumstances. Let us take the lead in doing a forgiving act of kindness. Yours sincerely,

EDWARD MARSHALL,
Chalkologist.

"HITCHY" EXPLAINS

Editor, N. Y. CLIPPER.

Dear Sir: Just as I am getting ready to celebrate peace, I read that article in your recent issue regarding Erlanger, Ziegfeld and Dillingham being the owners of my show, and boldly stating that I owed them a lot of money. I don't owe them a penny, and they do not own my show.

Messrs. Erlanger, Ziegfeld and Dillingham had one-sixth interest each in my show of last year, and I own three-sixths. The show paid us all a handsome profit, and besides Mr. Erlanger being my partner, I have the honor to call him my friend. There is no disagreement, no scandal; I am running away from nothing, and I am in splendid health. After all the talk, it sounds kind of flat and foolish, doesn't it? But it's the truth.

I have read your paper since I was a young boy fourteen years of age, in Auburn, New York, where I worked in a shoe store and read the ads in the paper. "Wanted, good dresser on and off, who can double in brass. No drinkers need apply," and tried my darnedest to get in one of those medicine shows. So, you see, dear Clipper, you are responsible for my going on the stage, and I want you to set me right.

Sincerely yours,
RAYMOND HITCHCOCK.Piccadilly Hotel, London, W.
May 9, 1919.

SOLDIERS SEE STOCK COMPANY

Editor N. Y. CLIPPER.

Dear Sir: A few words in regard to the Silvernail Players, the oldest entertainment organization and the only all-soldier-actor stock company in the A. E. F. in France. Its members belong to the first thousand troops to land overseas for service (May, 1917). They have seen fighting in British and American sectors, latterly as members of Mobile Unit No. 8, which took part in the Meuse-Argonne and subsequent battles. Since January last they have been solely entertainers.

The founder and director of the company is Clark Silvernail, with whom are associated Marlyn Brown, G. J. Sullivan, M. B. du Marais, G. J. Bollinger, J. G. C. Le Clercq, F. C. Powell, Read Rocap, H. L. Jones, Harold Grigg, D. R. Fullam, L. M. Ramsey, John R. McKay and J. B. Diffendal. Recently, the company has been swelled by the addition of Messrs. Hal Crane and Fred C. Truesdell. For their Paris production of "Under Cover" the Silvernail Players were honored by the association of Miss Beverly Sitgreaves, who, being warmly interested in their work, consented to play with them in this play.

Their repertoire includes such well-known plays as George Broadhurst's "What Happened to Jones," Carlyle Moore's "Stop Thief," Roi Cooper Megrue's "Under Cover," Augustin McHugh's "Officer 666," Augustin Daly's "A Night Off," etc. Original plays include "The Message," by Hal Crane; "Ivan," by Clark Silvernail; "A Stranger May Be God," and "The Glory of the Awakening," by J. G. C. Le Clercq.

The company was organized in June, 1917, giving its first performance on July 3, 1917. They have played to British and American audiences in spite of the arduous demands of military service, with boards as a stage and sand-bags for scenery. They have had the honor of playing before H. R. H. the Princess Mary, Field Marshal Sir Douglas Haig and Miss Margaret Wilson. They have performed before 750,000 people or more. Today they are giving the A. E. F. the best show in France.

Respectfully yours,

JACQUES G. CLEMENCEAU LE CLERCQ.
The Silvernail Players,
12 r. d'Aguesseau, Paris.
April 8, 1919.

Rialto Rattles

VAUDEVILLE PROVERBS

If you fail to score a hit,
Try a patriotic bit!

WILL GIVE FURTHER PROOF

The N. V. A. is organizing a baseball team. Once more an effort is going to be made to prove that to err is human.

SURE PROOF OF IT

You can tell that the summer is coming, by Heck,
When the chorus girl starts in a-washin' her neck.

THEY'RE LUCKY

It is fortunate that some of our wire performers do not use telephone wires to work upon, or they might be told suddenly to get off the wire.

WHO STARTED IT?

We are unable to answer the many queries which have come to us asking who was the first song writer to discover that "high" and "sky" rhymed.

BUT THEY MUSTN'T HAMMER IT

"The Auction of Souls" is the title of a film running at the New York Theatre. Bert Lamont suggests that all the shoe-makers be given a half-holiday to lamp it.

A RHYME OF THE TIME

An actress who needed the dough,
Found out that her act was too slow,
She started to wriggle,
To shimmy and wiggle,
And now she is stopping the show.

AGAIN, THE DEADLY PARALLEL

Rialto Rattles last week alluded to July 1, 1919, as the "Worst of July." H. C. Witwer, in his New York Mail Column a few days later also called it that. Maybe he reads The Clipper and maybe he doesn't.

AND A SHIMMIE, TOO

William Faversham is thinking of coming back to Broadway with a Shakespearean repertoire. He fears not the bedroom farce competitors. Oh, F'avrie, there's a dandy bedroom scene in that little Lucrece thing!

THINGS WORTH HAVING

Marion Harris' Drawl.
Harvey Green's expression of sweet innocence.
James Madison's knowledge of the humorous.
Julius Tannen's line of talk.

IT'LL BE SOMETHING LIKE THIS

When July 1 rolls around, all of those pre-prohibition gags and catch-lines will have to be changed. Then we'll hear the vaudeville gang pulling stuff of this nature: "A little song entitled,

Stranger, stop and shed a tear,
John-Barleycorn lies buried here."
Small time performers please note.

LETTERS WE NEVER RECEIVE, NO 1:

Sir—I broke in my act at Jazem's Podunk last night, and went rotten. I Scribble wrote me a fine act, but I don't know how to put it over. I'll never reach the big time, and probably will be kicked off the small time. I wonder why they don't fire me now. The crowd gave me the razz and I deserved it. Please mention this in the next issue of your most valuable sheet. Sincerely,

S. Malltimer.

HEARD BACK STAGE

"Say, don't forget to change those gags about Hoboken—we play there next week."

"That's a nice girl in the first act—we'll have to make friends with her little sister."

"There's a fellow in the stage box there writing something. Must be a bookin' agent. Let's show him!"

"Those birds walked out on me, closin' first half. Wait until July 1—they'll stay in then."

"Wait until the grand finale, where I wave the flag—then I'll get a hand."

SUMMER SEASON IS FULL BLAST!

ARE YOU PREPARED WITH SONGS FOR YOUR OUTDOOR ENGAGEMENTS?

No house in the world can supply you with such an assortment of "sure fire" material as we have at the present time.

Songs that appeal to all audiences, especially—the masses.

DEAR LITTLE BOY OF MINE

Nothing More Beautiful Ever Written

HAVE A SMILE FOR EVERYONE YOU MEET AND
THEY WILL HAVE A SMILE FOR YOU

The Sunshine Song—Your Audience Will Love It

THAT WONDERFUL MOTHER OF MINE

A Delicious Bit of Sentiment

STARLIGHT LOVE

A Dreamy Waltz Song—Punch Climax

YOU'RE MAKING A MISER OF ME

Another "Jealous of Me"—Same Writers

THE GATES OF GLADNESS

(ON THE ROAD TO SUNSHINE LAND)

The "Polly Anna of Songland"

And These Favorite Standbys:

KISS ME AGAIN

Victor Herbert's Sweetest Melody

THERE'S A LONG, LONG TRAIL

Always Sure of a Rousing Welcome—Will Live Forever

MOTHER MACHREE

Loved by Everybody

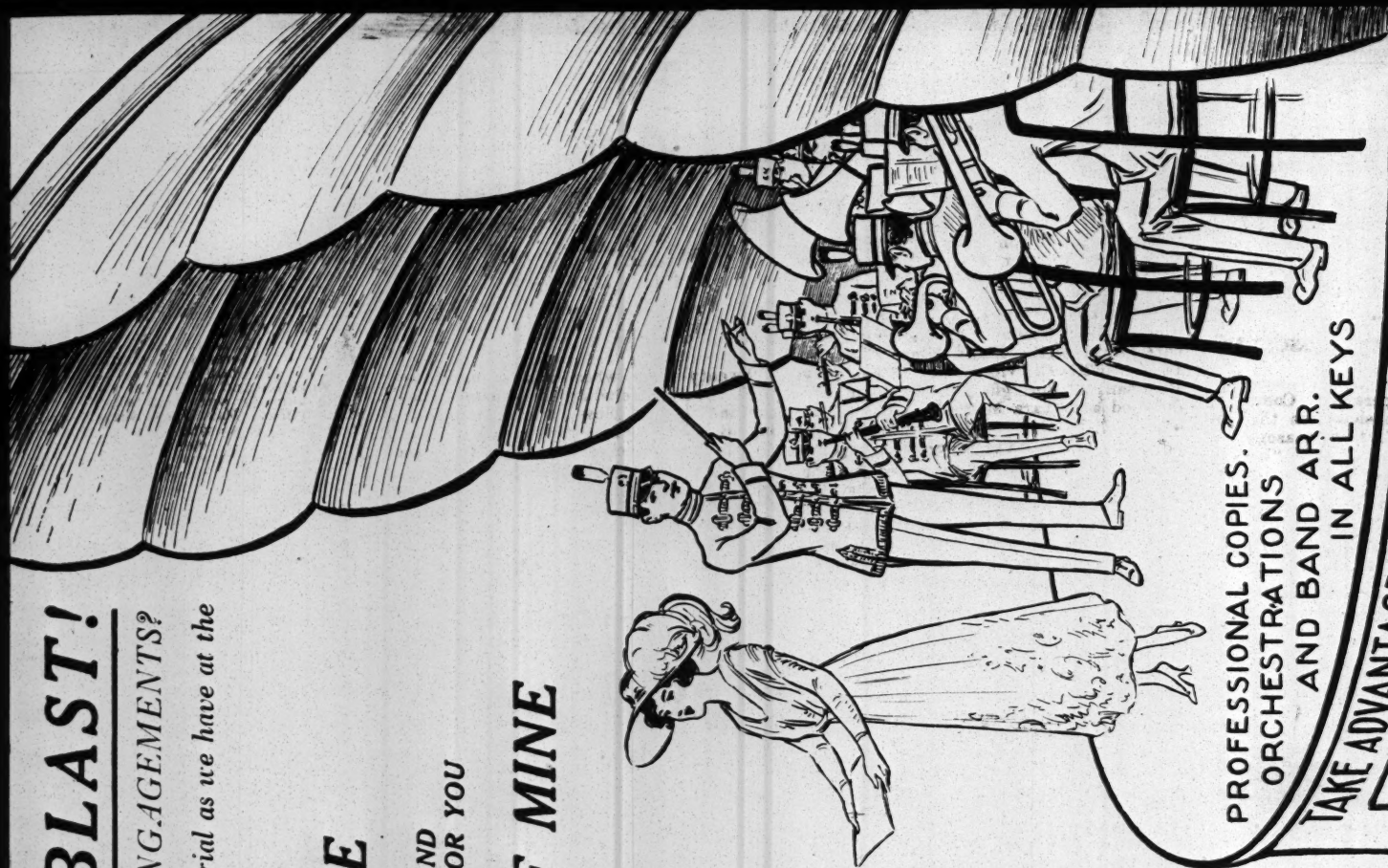
CAN'T YO' HEAH ME CALLIN', CAROLINE?

A Tremendous Favorite

RING OUT! SWEET BELLS OF PEACE

Dignified, Yet Simple and Timely on Any Program

A rare collection of songs suitable for all occasions in or outdoors.



PROFESSIONAL COPIES.
ORCHESTRATIONS
AND BAND ARR.
IN ALL KEYS

TAKE ADVANTAGE OF OUR COAST TO COAST SERVICE

M. WITMARK & SONS

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HAL M. KING
Kansas City, Mo.
Gayety Theatre Bldg

BRYANT H. FREUND
Pittsburgh, Pa.
347 5th Ave.

BURLESQUE

FRANCHISES FOR THREE SHOWS CHANGE

OPERATING COMPANY DISSOLVES

The Theatrical Operating Company, which controlled three shows on the Columbia circuit for the last five seasons has dissolved. The shows were the "Million Dollar Dolls," "Twentieth Century Maids" and the "Bon Tons."

Before the company was dissolved a meeting was held, and the franchises controlled by the company sold. Sam A. Scribner and Rud Hynicka bought the "Million Dollar Doll" franchise. J. Herbert Mack and John G. Jermon purchased the "Bon Tons," and Jules Hurtig, Harry C. Jacobs and Gus Hill got the "Twentieth Century Maids."

Ed Chipman, manager of the "Twentieth Century Maids," the last few seasons, will manage one of Hurtig and Seamon's shows next season. Harry Abbott, who has been ahead of that company ever since it has been on the road, will go ahead of William Campbell's "Rose Sydel's London Belles" next season.

The officers of the Theatrical Operating Company were Sam A. Scribner, president; John G. Jermon, vice-president; J. Herbert Mack, secretary, and Rud Hynicka, treasurer. The directors included Sam A. Scribner, John G. Jermon, J. Herbert Mack, Rud Hynicka, Gus Hill, Jules Hurtig and Harry C. Jacobs.

Jess Burns was general manager of the company.

TURNED INTO MISSION

INDIANAPOLIS, Ind., May 24.—The old Empire Burlesque Theatre, dark for a number of years, will open this week. But tights will no longer be the attraction, for the house is now conducted under the auspices of the Cedar Lake Bible and Evangelistic Conference, with Paul Rader, of the Moody Tabernacle, of Chicago, as leader.

MIDGIE MILLER TO SAIL

Midgie Miller, formerly of the team of Midgie Miller and the Callahan Brothers, has been engaged by Alfred De Courville to open in Julian Mitchels revue at the Follies Bergere, Paris, July 1. Miss Miller is booked to sail to-day, Wednesday.

OPEN IN CABARET

Henri and Lizell opened at the Pekin last Monday. They have been with Strouse and Franklyn's "Pirates" all season.

GETS ANOTHER CONTRACT

Sarah Hyatt has been again engaged by Tom Sullivan as prima donna for his "Monte Carlo Girls" for another season.

WILL ELECT OFFICERS

An election of officers and a new Board of Governors of the Burlesque Club will be held at the annual meeting June 10.

COLLINS GOING INTO STOCK

Elias Collins has been signed to work in stock at Camp Dix this summer by Ben Levine.

DAVENPORT BOOKING PEOPLE

Danny Davenport, former treasurer of Hurtig and Seamon, is now booking people with shows.

REEVES SIGNS ONE

Ruth Haywood has been engaged by Al Reeves for his show next season.

WELCOMES SON WITH BANQUET

Frank Eldridge, the theatrical printer, gave a "welcome home" dinner last Saturday night at La Torie Restaurant to his son Elwin, who recently returned from the fighting fields of France. A large representation of show people as well as a number of business friends were present. An excellent dinner was after which a corking good vaudeville show was offered under the direction of Will Roehm. Among those who entertained were: Marie King, Elsie De Leon, Nellie Crawford, Tex Ellis, May Ranghan, Al Springfield, Hickey and Underwood and Clara Morgan.

CHARTER STEAMER FOR OUTING

The steamer Pontiac, chartered for the Burlesque Club outing, will leave the foot of West Thirty-fifth Street at 9.30 Sunday, June 29th. Those holding tickets for the outing must be sure to be on hand at that hour as the boat will leave promptly on time.

A big Victory Jubilee Sociable will be held in the club rooms to-night (Wednesday). A vaudeville bill will start shortly after ten o'clock. Secretary Roehm announces he has arranged for plenty of eats and drinks. It's to be a stag and for members only.

KAHN PLAYERS CLOSE

Billy Spencer closed at Kahn's Union Square last Saturday. Joe Burton opened in his place Monday. Frank Mackey, Billy Wainwright, Monica Redmond and Helen Stuart close this week. Harry Steppe, Ethel De Veaux, Della Clarke and William Lewis will open next Monday.

Miss De Veaux was compelled to close four weeks ago on account of an accident. She has entirely recovered.

GOING WITH SYDELL SHOW

Harry Abbott, well-known burlesque agent, has been engaged by William Campbell to do the advance work for the "Rose Sydel's London Belles" company next season. He has been ahead of the "Twentieth Century Maids" the last four seasons.

KINNEAR IS RECOVERING

George Kinnear, the young juvenile, who was stricken blind a few weeks ago, was discharged from the hospital last week. He has entirely recovered the sight of one eye, and the doctors state the sight of his other eye will return in a few weeks.

JOE FREED CLOSES

Joe Freed closed with the "Mischief Makers" Saturday night at the Star, Brooklyn, and leaves for Lake Hopatcong early this week, where he will remain for the Summer.

SINGER SIGNS TWO

Jack Singer has engaged Harry Lander, of the Lander Brothers vaudeville act, for his show next season through Ike Weber's office. He has also signed Ned Dandy for next season.

REPLACES PAM LAWRENCE

Ruth Barbour has replaced Pam Lawrence as soubrette of the "Bowery Burlesquers." She joined the show last week in Boston.

HART SIGNS WITH HASTINGS

Harry Hastings signed George Hart last week to work opposite Tom Howard in his "Kewpie Dolls" next season.

CAMPBELL BOOKS TWO

Ike Weber has booked Grace Howard and George Banks with William S. Campbell's show for next season.

ELEVEN SHOWS CLOSED LAST SATURDAY

MORE QUIT THIS WEEK

Twenty-seven wheel shows in all, on both circuits, including the Summer show at the Columbia, New York, are entertaining Burlesque Fans these days. All of the burlesque houses in New York and Brooklyn remain open.

The companies which called a halt on May 24, were: "The Burlesque Revue," at Poughkeepsie; "Follies of the Day," at the Gayety, Boston; "Hello America," at Toledo, Ohio; "Liberty Girls," at Miner's 149th Street Theatre, New York; "Million Dollar Girls," at Washington; "The Beauty Review," at Cleveland; "French Frolics," at the Standard, St. Louis; "Mischief Makers," at the Star, Brooklyn; "Parisian Flirts," at the Gayety, Brooklyn; "Record Breakers," at Louisville, and the "Speedway Girls," at Detroit.

The following shows are listed to finish May 31: "Cheer Up America," "Dave Marion's," "Oh Girl," "Merry Rounders," "Roseland Girls," and "Star and Garter Show," "Follies of Pleasure," "Monte Carlo Girls," "Pat White Show," "Razzle Dazzle" and "Social Follies."

Those remaining open next week and possibly longer are: "The Best Show in Town," "The Beauty Trust," "The Bostonians," "Bowery," "Burlesque Wonder Show," "Hip-Hip Hooray," "Harry Hastings," "Irwin's Big Show," "Lew Kelly Show," "Mollie Williams Show," "Maid of America," "Sight Seers," "Broadway Belles" and "Midnight Maidens."

GRINNELL MADE STAGE MANAGER

Ben Grinnell, who is playing a French character with Jean Bedini's "Peek-A-Boo" show at the Columbia, has been appointed stage manager of the company. It was erroneously stated in these columns last week that he was to leave the show.

GOLDEN RE-SIGNS AND CLOSES

Nat Golden closed his season last Saturday ahead of Dave Marion's "America First" company at Miner's Empire, Newark. He has been re-engaged by Marion for a term of years.

BABE HEALY RE-SIGNS

Babe Healy has been re-signed by Barney Gerard as soubrette for two more seasons.

CARPENTER IS REPLACED

Nick Regan left the National Winter Garden as stage carpenter last Saturday night. Louis Yeager has replaced him.

VIC DAYTON SIGNS

Harry Hastings has signed Vic Dayton for his "Razzle Dazzle" company next season.

WILL BOOK BROOKLYN HOUSES

Joe Shea will book the Sunday concerts at the Star and Gayety Theatres, Brooklyn, next season.

MARGIE KELLER MARRIES

Margie Keller, a member of the "Maid of America" company was married in New York last week to Fred Matinee, property man of the "Bird of Paradise" company.

SIGNS WITH WATSON

"Sliding" Billy Watson has signed Gus Rober for his show next season.

"ISLAND DECOCO" AT NATIONAL WINTER GARDEN PLEASES

Billy Minsky showed good judgment in getting Don Clark to produce the shows at the National Winter Garden. He is one of the best producers we have in burlesque and is also a splendid light comedian.

The show he put on last week, called "Island of Decoco," is the best we have seen at that house. It had a number of good bits and scenes and the way Clark had the members of the company going, it could not help but get over. He had everyone working and going fast all the time.

The comedy was well taken care of by Eddie (Bozo) Fox, Jack Shaigel and Billy McIntyre. Fox, who is a good tumbling, acrobatic tramp comedian, with his odd style of make-up, fast way of working, and idea of doing comedy, had the audience in a good humor during the entire performance Tuesday night. He is the type of comedian who would do well on the Columbia Circuit, if properly surrounded.

Don Clark, doing straight and light comedy, was liked by the patrons of this house. His work is new to them and held their interest closely. He is a great "feeder" and a neat dresser.

Shaigel, doing his Hebrew role, worked much better than we have ever seen him do. The show was so fast that he just had to keep going, to hold himself in line. McIntyre didn't have much to do in the first part where he did a Russian Nihilist. He shared the comedy honors in the second part with Fox and Shaigel, showing to much better advantage.

Vito Sapota had the prima donna role and acquitted herself with credit. She is a fine looking woman, has a good voice and knows how to wear gowns.

Mae Kerns, a wild acting soubrette who seems very popular with the patrons of this house, put her numbers over with lots of action. Her crazy way of working and "kidding" with the audience takes well here. Her dresses were pleasing.

Babe Healy, who just closed with one of the Columbia Circuit shows, opened at this house last week. She is a far better soubrette than when we knew her around here last Fall. She has improved immensely. She is a shapely and attractive young girl, with a pleasing personality, and has a knack of putting a number over. She can also dance.

Mabel LeMonia, an ingenue, is another new member of this company. While not having much of a voice, she had no trouble in winning plenty of encores to her numbers. She is a hard worker and a corking good dancer. She also wore some pretty dresses.

Frankie Lloyd did well in her numbers and worked nicely in all her scenes. Her make-up is good and she looks well. The show was in two parts. The first was called "Office of Blot and Spot" and carried a story with it.

The "stenographer" bit was amusing the way Fox, Clark and Miss Kerns did it. Miss Kerns, taking the dictation from Fox, with Clark working the "straight," won many laughs.

The corporation bit, new at this house, went over big. Clark, Fox and Shaigel worked in it and it was well done.

Another scene that pleased the boys out front was the "measurement" bit. Clark, Shaigel and the Misses LaMonia, Sapota, Kerns, Healy and Lloyd, appeared during this scene.

The "cigar" bit went over nicely the way Fox, Clark and Shaigel did it.

The "Hawaiian Moon" number, offered by Miss Sapota, was well staged and the electrical effects used made it very effective.

In the second act, Clark made an excellent "Rajah." His make-up was good and his acting fully up to the mark. The comedians, as sailors, were amusing.

The "pill" bit was well put on and nicely carried out by Fox, McIntyre, Shaigel and the Misses Healy, Sapota, and La Monia.

The wedding scene was staged well and done nicely by Fox, McIntyre, Misses La Monia, Healy, Sapota and Lloyd.

Minsky has twenty-four girls in the chorus, a large number for the small stage at this house. But they are so well placed that they are never in each other's way and work well together.

KROUSE NAMES NEW SHOW

Dave Krouse will call his American Circuit show next season "Edmund Hayes and His Own Company, With His Original Bozo," in the "Wise Guy." Ruth DeNise has been signed as soubrette. Art Moller will manage the show.

GOING INTO STOCK

Gertrude Sommers, prima donna of the "Parisian Flirts," which closed at the Gayety, Brooklyn, Saturday night, will join the North Shore Players in Chicago next week.

Burlesque News Continued on Page 27

The WALTZ
SUPREME

A Song That Overwhelms
WOND'RING

By LEE DAVID

A ONE-STEP
INTERMEZZO
of FIRE and
MELODY

R
O
M
A
N
C
E

Lyric and Music
By
LEE DAVID

ANNOUNCEMENT

(And Something About Lee David)

¶ This is a new publishing house. Ours is experience based on intimate relation, long observation and critical study of the field. Both—yours and ours.

¶ We are not going to publish things because they are just good, or nice, or because we need a catalog. No. Our pledge is that every number sponsored by us will be of immediately recognized distinction, originality, charm and irresistible melody. Melody first, last and all the time. We cannot be just as good—we must surpass.

¶ We will publish high class Songs, Waltzes, Fox-Trots, One Steps and Show Music. The instrumental numbers will all carry lyrics, making them highly desirable. Also, each will be of undeniable popular appeal; this combination will characterize every composition. Your performance will attach to itself atmosphere, tone and that fortunate something which is bound to put you across.

¶ And this. We have under exclusive contract Mr. Lee David. This young and most talented composer has risen and earned his enviable reputation on highest merit. His ability distinguishes him in his sphere. We congratulate ourselves upon our foresight in recognizing his genius. We are frank. We expect Lee David to carry us to success and we give him these words gladly.

¶ We want to work with you. We want you to work with us. Service means so much. The personal equation means so much. Come to see us. Come to know us. Let us be friends.

BENJAMIN W. LEVY,
Gen'l Mgr.

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Lyric and Music
By
LEE DAVID

B. D. NICE & CO., Inc.
Music Publishers

1544 Broadway New York City
45th and 46th Streets

The WALTZ
SUPREME

A ONE-STEP
INTERMEZZO
of FIRE and
MELODY

MELODY LANE

SCHIRMER SIGNS LEE ROBERTS

Composer of "Smiles" Will Publish for This House for Term of Years. Receives Enormous Guarantee

Lee Roberts, the composer of "Smiles," the song and instrumental number which broke all existing sales records last year and which although away over the 2,000,000 mark is still selling in big quantities, has signed a contract to write exclusively for G. Schirmer, Inc., for a term of three years.

Although the Schirmer house is making no announcement regarding the financial terms of the contract, those in position to know state that Roberts is guaranteed a royalty of \$25,000 annually from the sale of his compositions.

Roberts, who in addition to composing is connected with the Q. R. S. Music Roll Co., has a number of other compositions which have met with success, although "Smiles" of course has been far and away the best seller.

The signing of Roberts by the Schirmers is an indication that this house which has in the past been identified with the publication of high class and production music is planning a move in the wide field of the semi-popular publications.

Roberts in addition to the writing of instrumental music is also working upon a new production which will be seen during the coming season.

BAND FEATURES "HAVE A SMILE"

It does one's heart good to listen to the U. S. Jazz Band, directed by Al. Moore, and when they play "Have a Smile for Everyone You Meet and They Will Have a Smile for You," it seems about the best tune that was ever "jazzed." Moore and his band are featuring this lively Witmark number at every performance they give on the big Keith time, where they are now appearing with huge success. Their playing of "Have a Smile," one of the big hits of the day, is conceded to be among the finest things they do, and the delighted audience never fails to demand it all over again. Needless to add, they get it.

FRED BELCHER MARRIES

Fred Belcher, secretary of the music publishing company of Jerome H. Remick & Co., and for years manager of the New York office of the company, was married on Saturday morning in Longport, N. J., to Miss Flo Hart, a member of the A. H. Woods "Look and Listen" company, which played last week in Atlantic City.

The ceremony was a quiet one and was attended by a few friends, among them being Georgia Lee Hall, Yvonne Shelton, Gregory Linder and Arthur Levy, manager of the "Look and Listen" company.

The ceremony was performed by Ralph Harcourt, mayor of Longport.

DUNCAN SISTERS IN SHOW

The Duncan Sisters have just finished a tour of the Keith Circuit. They are now appearing in "She's a Good Fellow" at the Globe Theatre, and meeting with even greater success than they enjoyed in vaudeville. "Have a Smile for Everyone You Meet and They Will Have a Smile for You" continues to be one of their big hits.

JACK MILLS MAY PUBLISH

Jack Mills, formerly professional manager for the McCarthy & Fisher Co., is said to be preparing to enter the music publishing business. Mills, whose home is in Philadelphia, is said to have a number of wealthy men who are interested in music as a business and are prepared to furnish all the financial backing Mills requires.

FEIST BUYS TWO SONG HITS

Leo Feist, Inc., has purchased from Will Rossiter, the Chicago publisher, the publication rights of the two songs, "Sand Dunes" and "Vamp." Both numbers are by Byron Gay.

"Sand Dunes," in its instrumental form, is one of the big hits of the country, and the vocal arrangement is pushing it fast for first place in popular favor.

"Vamp," a novelty song, although as yet comparatively unknown in the East, is a big success in Chicago, where it has registered one of the quickest hits on record.

No information regarding the price paid for the two publications could be secured from either the Feist or Rossiter concerns. The fact, however, that Rossiter has for the past month or so been running advertisements in the newspapers to the effect that he had been offered and refused \$40,000 for "Sand Dunes" alone is an indication that a record price was paid for the numbers.

MUSIC MEN TO MEET ON JUNE 10

The twenty-fifth annual convention of the Music Publishers' Association will be held at the Hotel Astor, N. Y., on June 10. The meeting will be an important one in that it will mark the entrance of many of the popular music publishers in the organization. A number of important matters in connection with the music publishing business are to be taken up and acted upon, among them being those of uniform mechanical contracts, a regulation of the jobbing business, a standardization of size for music, uniform contracts for composers and many others.

MUSIC IN THE CITY PARKS

Under the direction of the Department of Parks, plans are being completed for many out-of-door concerts during the coming Summer. The first concert will be given on July 1 and the season will end on Labor Day. The bands of the regiments returning from France will be heard in all parts of the city and the various military and letter carriers' bands will be heard frequently in the parks of the city.

SCHIRMER BUYS MUSIC BUSINESS

G. Schirmer, Inc., has purchased the entire music business formerly owned and conducted by the late G. Heffelfinger in Los Angeles, Cal.

The purchase includes the retail business and the catalogue of Heffelfinger.

CUNNINGHAM IN VAUDEVILLE

Paul Cunningham and Florence Bennett opened on the Keith time on Monday of this week. They will play four weeks only and in the act a number of the new Cunningham songs will be heard. The act is booked at the Colonial for next week.

FULLER TO ISSUE JAZZ FOLIO

Earl Fuller, who has a half dozen orchestras and jazz bands in numerous Broadway resorts, will shortly issue a musical work which he is to call "Fuller's Jazz Folio." It will be published for piano, orchestra and jazz band.

HARMS CO. BUYS "YEARNING"

The T. B. Harms & Francis, Day & Hunter Company has purchased from the Daniels & Wilson Company the publication rights to the song "Yearning."

NEW "PAL" SONG SCORES HIT

"Dear Old Pals," a new song recently released by the Meyer Cohen Company, is scoring big in vaudeville and is also one of the best sellers in the Cohen catalogue.

HARRIS RELEASES NEW SONGS

Charles K. Harris has released two new songs by Joe Gold and Eugene West. They are: "He's a Master When It Comes to Making Love" and "P-E-R-S-H-I-N-G."

NEW MUSIC HOUSE OPENS ON BROADWAY

B. C. Nice & Co., Inc., Establishes Quarters at No. 1544 Broadway—Will Feature Lee David

The latest addition to the ranks of New York music publishers is the firm of B. C. Nice & Co., Inc., which opened its doors this week. The new firm has offices at No. 1544 Broadway, between 45th and 46th streets, where attractive quarters have been fitted up. The house will publish both songs and instrumental numbers as well as some productions. The firm has strong financial backing and selected a staff of employees well trained in their particular fields. The president of the company is Benjamin W. Levy, who will act as general manager. Mr. Levy is an attorney and an associate of Leonard M. Wallstein, former commissioner of accounts. Mr. Levy is well known along Broadway and has represented a number of agents and managers.

The company has under exclusive contract, Lee David, composer of "Wild Honey," and the first three numbers published by the house are from his pen. They are "Romance," waltz, "Tents of Arabs," an intermezzo one step (both with lyrics), and "Wond'ring," a ballad.

NORVIN McHOSE INJURED

Norvin McHose, who for the past five seasons has been a member of Harry Meyers' "Five Novelty Minstrels Company," tore a ligament in his right leg while dancing on the stage in the Empress Theatre, Chicago. He was compelled to close and return to his home in Philadelphia, where he has been confined to his bed ever since.

McHose was formerly employed by M. Witmark & Sons, and was one of Philadelphia's leading baritones.

MORRIS IS PROF. MANAGER

Mel Morris is the new professional manager of Jerome H. Remick & Co. Mose Gumble, who for years has held the position, has been promoted to the position of general supervisor of all the branch offices and much of his time in future will be spent in this and other cities where the Remick concern has branches, keeping the professional departments up to the mark.

BOLSHEVIKI SONG IN DRIVE

"Let's Knock the Bull Out of Bolsheviki," a new song by Lewis Piotti, Howard Johnson and Ira Schuster, received a big boost during the recent Victory Loan drive. The song was featured on scores of trucks and outdoor booths, where sales were held and it was received with great enthusiasm. The number is published by Leo Feist.

AL. STOKES OUT OF THE ARMY

Al Stokes, who was discharged from the army last week, is showing a number of new songs which he composed while in France. One of the best is called "God Knows I'm Glad I Got You."

ANATOL FRIEDLAND FREELANCING

Anatol Friedland, formerly a member of the Gilbert & Friedland Co., is now doing some free lance writing. He will probably become connected with one of the big houses shortly.

IRVING MILLS IS A DADDY

The wife of Irving Mills, Philadelphia manager of the McCarthy & Fisher Company, presented him with an eight-pound baby girl on Wednesday, May 22.

BORNSTEIN ON WESTERN TRIP

Ben Bornstein, of the Harry Von Tilzer Company, leaves on Saturday for a western business trip.

ENGLISH HOUSES QUIT SOCIETY

There has been a rush of English music publishers to resign from the Performing Rights Society as the English Society of Composers, Authors and Publishers is called, during the past two weeks. Within this time, Francis, Day & Hunter, the Star Music Co., Ltd., and the Lawrence Wright Music Co., have sent in their resignations, and have announced the release of their publications. The English Society has for several months been in the midst of a big fight with the musical union in regard to the collection of a performing rights fee for the playing of the compositions of its members and the sudden resignation of the above firms seems to indicate that the union has won out.

The American Society, formed several years ago, is steadily growing and numbers among its members practically all of the leading publishers of this country. It is particularly successful at present and in addition to having a cash balance of nearly \$100,000 on hand is collecting nearly \$4,000 each week.

Up to the present the society has not decided upon a definite manner in which its collections are to be divided among the members and as soon as a plan is adopted a certain amount will be set aside for distribution.

ARMY BANDS WANT MUSICIANS

The War Department has started a campaign to enlist musicians for eighty or more army bands. Those enlisting will be given band instruction and will also be eligible for other vocational schools that are now being operated by the army in its new plan of peace-time usefulness. Foreign speaking and foreign born musicians who pass the examination will enjoy the new educational program established for the instruction of aliens and illiterates in English and other elemental scholastic subjects.

The posts at which these army bands are now stationed are located in all parts of the country and a musician recruit may apply for assignment to any band whose station is within 1,000 miles of his place of enlistment.

COMEDY ACT ON ORPHEUM TIME

Morris and Campbell, who are booked for an extended tour over the Orpheum time, played the Brighton Theatre last week, where their clever comedy act, "The Avi-ate-her," stopped the show at almost every performance. They featured the new songs, "Friends" and "Chong," both of which are issued by the Feist house.

FEIST GETS MCCARTHY SONGS

Joe McCarthy and Harry Tierney have placed two new songs with Leo Feist, Inc. One, a novelty number, is of the popular variety while the other is a production song which will be heard in one of the big summer productions to be presented next month.

NEW BALLAD SCORES HIT

"Mending a Heart," a new Gilbert & Friedland ballad is being successfully featured by scores of well known singers. It is one of the leading numbers of the Gilbert & Friedland catalogue.

WALTER EASTMAN ON WAY HOME

Walter Eastman, the American representative of the English music house of Chappell & Co., sailed for England on Saturday of last week.

DAY RETURNING TO ENGLAND

Fred Day, of the London music house of Francis, Day & Hunter, and who has been spending several weeks in the country plans to sail for home early in June.

MORT GREEN WITH NEW FIRM

Mort Green, formerly with the Gilbert & Friedland Company, is now with the recently organized B. C. Nice Co.

**A SURE POP,
100 - TO - 1
BET**

**Lyrical Beautiful. Melodi-
ously Wonderful.**

FRIE

Words By HOWARD JOHNSON and GEO. W. MEYER

Exceptional Novelty Rag Song! Better than

ANYTHING IS NICE IF IT COMES

Words by GRANT CLARKE

**The new song hit they're danc-
ing and singing and humming
and whistling everywhere.**

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(HE CAME FROM)

She Brought Doughnuts to the Doughboys and

SALVATION LASS

By "CHICK" STORY and JACK CADDEN

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NEW ORLEANS
115 University Place

ST. LOUIS
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CHICAGO
Grand Opera House Building

LEO. FISHER
711 SEVENTH AVENUE
A Stone's Throw From the Palace Theatre

NOTE NEW NEW YORK ADDRESS

ENDS

Music By JOS. H. SANTLY

**GREATEST
BALLAD HIT IN
YEARS!**

First Felst Hit From Our
New Home.

ettehan "Peaches Down in Georgia"

COMES FROM DIXIELAND

Music by MILTON AGER and GEO. W. MEYER

ONG (HONG KONG)

The Lure of mysterious
China, blended with live
American pep!

By HAROLD WEEKS

s approved Herself a Sister to the Red Cross Girl

ASSIE OF MINE

DDN, writer of "Rose of No Man's Land"

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Next To the Columbia Theatre

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1125 Grand Ave.
LOS ANGELES
836 San Fernando Bldg.

DESS, 711 SEVENTH AVE., 711

WHEN YOU WRITE A HIT, HOW EASY IT IS TO WRITE ANOTHER

"GOLDEN GATE"

(OPEN FOR ME)

SOME SONG!

By KENDIS and BROCKMAN, writers of "I'm Forever Blowing Bubbles," "I Know What It Means to Be Lonesome," Etc.

Leaders, Send for our Band and Orchestra Number!

KENDIS-BROCKMAN MUSIC CO., Inc.

145 W. 45th St., New York City

CHAS. BIERBAUER

REVIEWING ACTS FOR

MAX HART

IN
CHICAGO

ADDRESS

EAGLE & GOLDSMITH
Suite 504, 177 North State Street

DRAMATIC AND MUSICAL

"LOVE LAUGHS" WON'T MAKE BROADWAY HOLD ITS SIDES WITH MIRTH

"LOVE LAUGHS."—A comedy in three acts by George D. Parker. Presented Tuesday evening, May 20, 1919, at the Bijou Theatre, by Edwin E. Kohn through arrangement with the Scibilia Theatrical Enterprises.

CAST.

Matthew Smith.....Arthur Allen
Beverly Phillips.....Katherine Alexander
Mrs. Norton.....Ida Waterman
Dr. John Norton.....Lionel Adams
Burke.....Charles Greene
Montgomery Kent.....Harold Hendee
Helen Moore.....Jessie Glendinning
Sylvester Marrabel.....Harold West
Marie.....Beatrice Yorke

The cynical and care-free physician in the first act of "Love Laughs" is happy by reason of his having eschewed marriage up to the age of forty. But, in the last act, his heart is heavy, for it has been smitten with love for a pseudo nurse from whom he successfully hid his devotion until the very last, although anybody could tell that she and he were going to double up in the more or less unbreakable bonds of matrimony the minute they stuck their hands out to greet each other in the first act.

Then, too, there is the doctor's eighteen-year-old ward, a young woman who has been taught by a specially hired preceptor that marriage, among other things, is unnecessary, because, if you concentrate and think you are married you are married. So, she decides not to marry a man, but along comes the doctor's young friend from a trip abroad, and tells the doctor that he is very much in love with a nurse whom he has met on the boat coming over, and who carried a letter of introduction to the doctor. The young friend wants the doctor to declare him ill and engage the nurse to look after him. His purpose in wanting to have the nurse near him is obvious. The doctor does as his friend asks him to, keeping the young man in his own home, where the nurse, or pseudo nurse, as she afterward turns out to be, nurses him.

But, after a few days of sham illness, he has a romantic relapse, for he falls in love with the doctor's ward, whom he afterwards marries, and the doctor falls in love with the nurse, the latter being in reality the daughter of a prominent London physician, whom she leaves because of his pending marriage with a show girl. In leaving, the daughter takes her dead mother's jewels, to recover which, her father engages a private detective to follow the daughter to America.

How the detective doesn't recover the jewels is also set forth in this far from scintillating comedy, which often borders on farce, but, in the main, is never sure of its own dramatic purpose. There is entirely too much plot in the play. The talk in the first two acts becomes tiresome at times, although some of the lines are sparkling. Some of the situations are funny. But taken all in all, the structure of the play is too ponderous to make for success.

Jessie Glendinning, as Helen Moore, the pseudo nurse, played her part in a manner that was altogether charming. Her acting was much superior to anybody else's in the cast. Lionel Adams, as the doctor, was unconvincing because of the elocutionist manner he adopted in reciting his lines.

The role of the doctor's mother was played acceptably by Ida Waterman. Harold Hendee, as the love-sick swain, would do much better with the role assigned to him if he pitched it in a lower key. Katherine Alexander, as the doctor's ward, tried to be cute and ingenious, but her efforts proved futile for the most part. Arthur Allen, Charles Greene, Harold West and Beatrice Yorke played less important parts acceptably.

The play was well staged by John Harwood.

"LA, LA, LUCILLE," ANOTHER BED ROOM PLAY, REACHES B'WAY

"LA, LA, LUCILLE."—A musical comedy in three acts, book by Fred Jackson, lyrics by Arthur J. Jackson and R. G. De Silva, and music by George Gershwin. Produced Monday evening, May 26, at the Henry Miller Theatre.

CAST.

Johnathon Jaynes.....J. Clarence Harvey
Lucille Jaynes Smith.....Janet Velie
John Smith.....John E. Hazzard
Oyana.....M. Rale
Nicholas Grimsby.....Maurice Cass
Thomas Brady.....Sager Midgely
Mrs. Thomas Brady.....Cordella Macdonald
Allan Brady.....John Lowe
Reginald Blackwood.....Alfred Hall
Fanny.....Eleanor Daniels
Mlle. Victorine.....Marjorie Bentley
Britton Hughes.....Lorin Baker
Mrs. Britton Hughes (Peggy).....Helen Clark
Bellboy.....Edward De Camp
Walter.....Harold De Millar
Duffey.....George W. Callahan
Colonel Marlon.....Stanley H. Forde
A Stranger.....Estar Banks

In "La, La, Lucille" New York has another bed-room farce and one which is broad in a very broad sense of that word. The first act escapes being placed in a room with a bed in it, but the second and third make-up for this deficiency, and to be in keeping with the stage works so popular on Broadway this season, the sleeping apartments are in a hotel—the Hotel Philadelphia.

The story deals with John Smith and his wife Lucille. John is a dentist in comfortable circumstances, and he and his wife are happy and contented until a wealthy aunt of the dentist husband dies. Then their trouble begins.

For some reason known only to herself, the late lamented willed to John \$2,000,000 on condition that he and his wife are divorced. With \$2,000,000 in sight the young couple determine that life to them would be much brighter if they possessed it. They, therefore, plot to get a divorce, thus carrying out the letter of the will, and then re-marry.

In order to furnish grounds for the divorce John hits upon the plan of making love to Fanny, the janitress, a most unlovely being to look upon, who enters into the divorce idea whole heartedly, and goes as far in the direction of "indiscretion" as her inborn self respect will permit.

John and Fanny take a room in the Philadelphia Hotel and in this room and the one next to it, occupied by Mr. and Mrs. Britton Hughes, the plays plot is worked out. Of course it does not take long for John to furnish sufficient divorce evidence.

This accomplished John and his wife get an unexpected bump by the appearance of Auntie alive and well, who tells them that her will was arranged as a joke to test the strength of John's affection.

John E. Hazzard was very funny as the husband seeking but not wanting a divorce.

Eleanor Daniels, as Fanny, gave the best piece of broad comedy acting done by any actress on the local stage.

Helen Clark was delightful as the young bride.

Lorin Baker, Janet Velie and Marjorie Bentley were others who did well. In fact no real fault could be found with the acting of any member of the cast.

The music can be compared with that of the average musical comedy of today. The production was adequate.

CASTING KREISLER PLAY

Fritzi Kreisler's first musical play, which Charles B. Dillingham is to produce the latter part of next Fall so that it may run at the Globe Theatre during the Winter, has been completed, it was learned last week, and is now being cast.

"The Bidal Knot" is to be the name of the piece. William Le Baron wrote the book and lyrics and Victor Jacoby collaborated with Kreisler on the score.

FOREIGN NEWS

MANAGERS USE PENSIONS TO JAM DOWN SALARIES

Theatre Men Exploit the Pay Received from the Government by Demobilized Men and Demand They Work for Less Than Before the War or Not at All

LONDON, England, May 14.—Discharged actor soldiers are complaining that managers are taking advantage of the fact they are drawing pensions to lower salaries.

These managers, when an artist applies to them for an engagement, first learn the amount of the pension the applicant receives and then offer him a salary, the amount of which, if the artist adds his pension to it, makes the total of salary and pension no more than the artist received in salary alone before he went to war. In some instances it is even less.

Arguments and appeals to the loyalty of these managers do not move them. They take the stand that the artist can take the offer or leave it as he pleases and that, if he does not take it, there are plenty of

others who will be glad to get it.

In many instances the artist is forced to accept the manager's offer in order to get food to eat and a bed to lie on and, in spite of himself, is forced to become a victim of this newest and vilest class of profiteers.

In G. Cook, organizer of the National Federation of Discharged and Demobilized Sailors and Soldiers, these unfortunate artists have found a champion who has determined to make their fight his fight. He has brought the matter to the notice of the various theatrical trade unions and, through them, hopes to cause the government to take cognizance of it and, by governmental order, put an end to a custom which, once it gets a footing, there is no prophesying where it will end.

HAS RIGHT TO STAGE NAME

LONDON, England, May 24.—The much disputed question as to whether an artist has any proprietary right to the name used on the stage has been decided officially by Sheriff Lang in the Sheriff's Court, Aberdeen. The case in which this decision was made was that of Dan Fraser, who took proceedings against D. Brown McGill, lessee of the Coliseum, Aberdeen, for damages, for using his name in billing. McGill, in his published announcement of a revue, billed "Dan Fraser," comedian, as a member of the cast, whereas the plaintiff was not with the show.

The court awarded Fraser \$50 and costs, but absolved McGill from intentional wrongdoing.

ROLLS BUYS SADLER'S WELLS

LONDON, England, May 26.—Ernest C. Rolls has purchased the freehold of Sadler's Wells and will reopen it in September. In the interim he plans to spend upwards of \$25,000 in refurbishing and redecorating the house. Manager Rolls present intention is to revive such plays as "Maria Martin" and "Sweeney Tod" for the opening week's attractions. The prices for the stalls will be \$2.60 with the rest of the seats through the house at proportionate rates.

"ME AND MY GAL" IN ENGLAND

LONDON, England, May 25.—"Me and My Gal," an American comedy, under the management of William Henshall, is being presented for the first time in England. After a tour of the Variety Theatres Controlling Company's house, the play will be brought to a West End theatre for a run.

HANGS SELF IN DRESSING ROOM

PARIS, May 24.—Mme. Blanche Dufresne, an actress playing at the Theatre Sara Bernhardt, committed suicide in her dressing room yesterday. She was found with a rope tied around her neck and with her body hanging from a window sill. She was forty-four years old.

TO PRODUCE WITH BELASCO

LONDON, England, May 28.—Charles B. Cochran will be associated with David Belasco next season in a production of Sacha Guitry's play, "Deburau," in New York. Later, in association with Seymour Hicks, Cochran will present the play in London.

COCHRAN GETS FRENCH PLAY

LONDON, England, May 24.—Charles B. Cochran has secured the English rights to "Maggie," a French operetta, which he will present in London next season under another title. The operetta is by Marcel Lattes.

TATE PLANS FLYING TOUR

LONDON, May 24.—Harry Tate announces that he will make a world's flying tour in a Handley-Page aeroplane which he recently purchased. He plans to take a company of eight people, scenery and stage equipment for his productions.

His first stop will be Gibraltar. From there he will go to Malta, Ceylon and Colombo. The party will then fly to India, China and Japan, playing all of the leading cities in each country. San Francisco will be Tate's next objective. From there he will fly across the United States to New York, stopping at various cities on the way. This is his itinerary as far as he has announced it.

COCHRAN GIVEN TILL JUNE 1

LONDON, England, May 26.—The Actors' Association has given C. B. Cochran till June 1 to withdraw his boycott of members of that organization. After that date, if the boycott is still on, no member, nor probationary member, of the Actors' Association will accept an engagement to appear in any company controlled or managed by Cochran, unless the company consists entirely of members or probationary members of the association.

This resolution was adopted by the Joint Committee and has the endorsement of every association man and woman.

PAYS 45½ PER CENT DIVIDENDS

LONDON, England, May 26.—A dividend of 31½ per cent. on preference shares has been declared by the directors of the L. T. V. Ltd., for the year ending March 31. This payment with the two of 7 per cent. each made in April and September of last year the shareholders will have received within the year a total dividend of 45½ per cent. The L. T. V. Ltd., controls twenty music halls in London, the Palladium being among them, all of which are under the general direction of Charles Gulliver.

DUBLIN REBELLION PLAY BANNED

CORK, Ireland, May 26.—"The Dawn Mist," a new play by F. J. H. O'Donnell, has been banned by the authorities. The play, which deals with the story of the 1916 rebellion in Dublin, was to have been presented at the City Hall, here, by the Southern Players. It was also banned in Waterford and Bantry.

DECOURVILLE HAS PARIS HOUSE

PARIS, France, May 24.—Albert de Courville has taken possession of the Theatre des Champs Elysees, which he will open on July 1 with "Cloches de Joie" ("Joy Bells"). The theatre will be called "Le Mirou," deriving its name from a looking glass drop curtain which he will instal.

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Marie	Beatrice Yorke

The cynical and care-free physician in the first act of "Love Laughs" is happy by reason of his having eschewed marriage up to the age of forty. But, in the last act, his heart is heavy, for it has been smitten with love for a pseudo nurse from whom he successfully hid his devotion until the very last, although anybody could tell that she and he were going to double up in the more or less unbreakable bonds of matrimony the minute they stuck their hands out to greet each other in the first act.

Then, too, there is the doctor's eighteen-year-old ward, a young woman who has been taught by a specially hired preceptor that marriage, among other things, is unnecessary, because, if you concentrate and think you are married you are married. So, she decides not to marry a man, but along comes the doctor's young friend from a trip abroad, and tells the doctor that he is very much in love with a nurse whom he has met on the boat coming over, and who carried a letter of introduction to the doctor. The young friend wants the doctor to declare him ill and engage the nurse to look after him. His purpose in wanting to have the nurse near him is obvious. The doctor does as his friend asks him to, keeping the young man in his own home, where the nurse, or pseudo nurse, as she afterward turns out to be, nurses him.

But, after a few days of sham illness, he has a romantic relapse, for he falls in love with the doctor's ward, whom he afterwards marries, and the doctor falls in love with the nurse, the latter being in reality the daughter of a prominent London physician, whom she leaves because of his pending marriage with a show girl. In leaving, the daughter takes her dead mother's jewels, to recover which, her father engages a private detective to follow the daughter to America.

How the detective doesn't recover the jewels is also set forth in this far from scintillating comedy, which often borders on farce, but, in the main, is never sure of its own dramatic purpose. There is entirely too much plot in the play. The talk in the first two acts becomes tiresome at times, although some of the lines are sparkling. Some of the situations are funny. But taken all in all, the structure of the play is too ponderous to make for success.

Jessie Glendinning, as Helen Moore, the pseudo nurse, played her part in a manner that was altogether charming. Her acting was much superior to anybody else's in the cast. Lionel Adams, as the doctor, was unconvincing because of the elocutionist manner he adopted in reciting his lines.

The role of the doctor's mother was played acceptably by Ida Waterman. Harold Hendee, as the love-sick swain, would do much better with the role assigned to him if he pitched it in a lower key. Katherine Alexander, as the doctor's ward, tried to be cute and ingenuous, but her efforts proved futile for the most part. Arthur Allen, Charles Greene, Harold West and Beatrice Yorke played less important parts acceptably.

The play was well staged by John Harwood.

"LA, LA, LUCILLE," ANOTHER BED ROOM PLAY, REACHES B'WAY

"LA, LA, LUCILLE."—A musical comedy in three acts, book by Fred Jackson, lyrics by Arthur J. Jackson and B. G. De Silva, and music by George Gershwin. Produced Monday evening, May 26, at the Henry Miller Theatre.

CAST.

Johnathon Jaynes	J. Clarence Harvey
Lucille Jaynes Smith	Janet Velie
John Smith	John E. Hazzard
Oyama	M. Hale
Nicholas Grimsby	Maurice Cass
Thomas Brady	Sager Midgely
Mrs. Thomas Brady	Cordelia MacDonald
Allan Brady	John Lowe
Reginald Blackwood	Alfred Hall
Fanny	Eleanor Daniels
Mlle. Victorine	Marjorie Bentley
Britton Hughes	Lorin Baker
Mrs. Britton Hughes (Peggy)	Helen Clark
Bellboy	Edward De Camp
Waiter	Harold De Millar
Duffy	George W. Callahan
Colonel Marston	Stanley H. Forde
A Stranger	Estar Banks

In "La, La, Lucille" New York has another bed-room farce and one which is broad in a very broad sense of that word. The first act escapes being placed in a room with a bed in it, but the second and third make-up for this deficiency, and to be in keeping with the stage works so popular on Broadway this season, the sleeping apartments are in a hotel—the Hotel Philadelphia.

The story deals with John Smith and his wife Lucille. John is a dentist in comfortable circumstances, and he and his wife are happy and contented until a wealthy aunt of the dentist husband dies. Then their trouble begins.

For some reason known only to herself, the late lamented willed to John \$2,000,000 on condition that he and his wife are divorced. With \$2,000,000 in sight the young couple determine that life to them would be much brighter if they possessed it. They, therefore, plot to get a divorce, thus carrying out the letter of the will, and then remarry.

In order to furnish grounds for the divorce John hits upon the plan of making love to Fanny, the janitress, a most unlovely being to look upon, who enters into the divorce idea whole heartedly, and goes as far in the direction of "indiscretion" as her inborn self respect will permit.

John and Fanny take a room in the Philadelphia Hotel and in this room and the one next to it, occupied by Mr. and Mrs. Britton Hughes, the plays plot is worked out. Of course it does not take long for John to furnish sufficient divorce evidence.

This accomplished John and his wife get an unexpected bump by the appearance of Auntie alive and well, who tells them that her will was arranged as a joke to test the strength of John's affection.

John E. Hazzard was very funny as the husband seeking but not wanting a divorce.

Eleanor Daniels, as Fanny, gave the best piece of broad comedy acting done by any actress on the local stage.

Helen Clark was delightful as the young bride.

Lorin Baker, Janet Velie and Marjorie Bentley were others who did well. In fact no real fault could be found with the acting of any member of the cast.

The music can be compared with that of the average musical comedy of today. The production was adequate.

CASTING KREISLER PLAY

Fritz Kreisler's first musical play, which Charles B. Dillingham is to produce the latter part of next Fall so that it may run at the Globe Theatre during the Winter, has been completed, it was learned last week, and is now being cast.

"The Bidal Knot" is to be the name of the piece. William Le Baron wrote the book and lyrics and Victor Jacoby collaborated with Kreisler on the score.

FOREIGN NEWS

MANAGERS USE PENSIONS TO JAM DOWN SALARIES

Theatre Men Exploit the Pay Received from the Government by Demobilized Men and Demand They Work for Less Than Before the War or Not at All

LONDON, England, May 14.—Discharged actor soldiers are complaining that managers are taking advantage of the fact they are drawing pensions to lower salaries.

These managers, when an artist applies to them for an engagement, first learn the amount of the pension the applicant receives and then offer him a salary, the amount of which, if the artist adds his pension to it, makes the total of salary and pension no more than the artist received in salary alone before he went to war. In some instances it is even less.

Arguments and appeals to the loyalty of these managers do not move them. They take the stand that the artist can take the offer or leave it as he pleases and that, if he does not take it, there are plenty of

others who will be glad to get it.

In many instances the artist is forced to accept the manager's offer in order to get food to eat and a bed to lie on and, in spite of himself, is forced to become a victim of this newest and vilest class of profiteers.

In G. Cook, organizer of the National Federation of Discharged and Demobilized Sailors and Soldiers, these unfortunate artists have found a champion who has determined to make their fight his fight. He has brought the matter to the notice of the various theatrical trade unions and, through them, hopes to cause the government to take cognizance of it and, by governmental order, put an end to a custom which, once it gets a footing, there is no prophesying where it will end.

HAS RIGHT TO STAGE NAME

LONDON, England, May 24.—The much disputed question as to whether an artist has any proprietary right to the name used on the stage has been decided officially by Sheriff Lang in the Sheriff's Court, Aberdeen. The case in which this decision was made was that of Dan Fraser, who took proceedings against D. Brown McGill, lessee of the Coliseum, Aberdeen, for damages, for using his name in billing. McGill, in his published announcement of a revue, billed "Dan Fraser," comedian, as a member of the cast, whereas the plaintiff was not with the show.

The court awarded Fraser \$50 and costs, but absolved McGill from intentional wrongdoing.

ROLLS BUYS SADLER'S WELLS

LONDON, England, May 26.—Ernest C. Rolls has purchased the freehold of Sadler's Wells and will reopen it in September. In the interim he plans to spend upwards of \$25,000 in refurbishing and redecorating the house. Manager Rolls present intention is to revive such plays as "Maria Martin" and "Sweeney Tod" for the opening week's attractions. The prices for the stalls will be \$2.60 with the rest of the seats through the house at proportionate rates.

"ME AND MY GAL" IN ENGLAND

LONDON, England, May 25.—"Me and My Gal," an American comedy, under the management of William Henshall, is being presented for the first time in England. After a tour of the Variety Theatres Controlling Company's house, the play will be brought to a West End theatre for a run.

HANGS SELF IN DRESSING ROOM

PARIS, May 24.—Mme. Blanche Dufresne, an actress playing at the Theatre Sara Bernhardt, committed suicide in her dressing room yesterday. She was found with a rope tied around her neck and with her body hanging from a window sill. She was forty-four years old.

TO PRODUCE WITH BELASCO

LONDON, England, May 26.—Charles B. Cochran will be associated with David Belasco next season in a production of Sacha Guitry's play, "Deburau," in New York. Later, in association with Seymour Hicks, Cochran will present the play in London.

COCHRAN GETS FRENCH PLAY

LONDON, England, May 24.—Charles B. Cochran has secured the English rights to "Maggie," a French operetta, which he will present in London next season under another title. The operetta is by Marcel Lattes.

TATE PLANS FLYING TOUR

LONDON, May 24.—Harry Tate announces that he will make a world's flying tour in a Handley-Page aeroplane which he recently purchased. He plans to take a company of eight people, scenery and stage equipment for his productions.

His first stop will be Gibraltar. From there he will go to Malta, Ceylon and Colombo. The party will then fly to India, China and Japan, playing all of the leading cities in each country. San Francisco will be Tate's next objective. From there he will fly across the United States to New York, stopping at various cities on the way. This is his itinerary as far as he has announced it.

COCHRAN GIVEN TILL JUNE 1

LONDON, England, May 26.—The Actors' Association has given C. B. Cochran till June 1 to withdraw his boycott of members of that organization. After that date, if the boycott is still on, no member, nor probationary member, of the Actors' Association will accept an engagement to appear in any company controlled or managed by Cochran, unless the company consists entirely of members or probationary members of the association.

This resolution was adopted by the Joint Committee and has the endorsement of every association man and woman.

PAYS 45% PER CENT DIVIDENDS

LONDON, England, May 26.—A dividend of 31% per cent. on preference shares has been declared by the directors of the L. T. V. Ltd., for the year ending March 31. This payment with the two of 7 per cent. each made in April and September of last year the shareholders will have received within the year a total dividend of 45% per cent. The L. T. V. Ltd., controls twenty music halls in London, the Palladium being among them, all of which are under the general direction of Charles Gulliver.

DUBLIN REBELLION PLAY BANNED

CORK, Ireland, May 26.—"The Dawn Mist," a new play by F. J. H. O'Donnell, has been banned by the authorities. The play, which deals with the story of the 1916 rebellion in Dublin, was to have been presented at the City Hall, here, by the Southern Players. It was also banned in Waterford and Bantry.

DECOURVILLE HAS PARIS HOUSE

PARIS, France, May 24.—Albert de Courville has taken possession of the Theatre des Champs Elysees, which he will open on July 1 with "Cloches de Joie" ("Joy Bells"). The theatre will be called "Le Mirou," deriving its name from a looking glass drop curtain which he will instal.

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NOTICE

The Third Annual Alley Festa will be held in Ypsilanti, Mich., week
of June 30th. All attractions interested apply to

ALLEY FESTA COMMITTEE, Ypsilanti, Mich.

A REAL DOUGHBOY

FRANK NALDY
"The Happy Wop"

Dir.—Aaron Kessler

My Pal—Eddie Regnals

HENRY MILLER left for Chicago Saturday night.

Andre Bartlette sailed for Paris last week.

Rice and Werner have been signed for "Wanted, a Thrill."

Wallis Clark has succeeded **Holbrook Blinn** in "Moliere."

A. G. Robinson, manager of **Henry Miller's Theatre**, is ill.

Honey Hurst is now doing a new single act on the **Loew** time.

Enrico Caruso sailed last week for Italy on the *Guisepe Verdi*.

Arthur Deagon has sold his home in **Freeport, Long Island**.

Henry Nagel will present "The Red Robe" here in autumn.

Marcus and Gold, a new act, opened on the **Moss** time last week.

Arline Fredericks has been added to the cast of "A Little Journey."

John Harwood has been engaged to stage "Curiosity" for **J. S. Tepper**.

Patricola has been signed to make records for **Pathé** for one year.

Beth Stanley opened at **Churchill's** in "Colorful Cabaret" last week.

Harry Irving has been engaged to direct the dances in "While You Wait."

Burns and Grant are having a new act written by **Allan Spencer Tenney**.

Victoria Holt is taking the "rest cure" at the **American Hospital, Chicago**.

Phyllis Neilson Terry sails this week for **London** but will return in the fall.

Mrs. Paula Segal, mother of **Vivienne Segal**, has opened a dramatic agency.

The **O'Gorman Girls** are breaking in a new vaudeville act called "Just Jazz."

J. C. Huffman has been engaged by the **Shuberts** to stage "Bing, Bang, Boom."

Grace Emerson has introduced a new European peasant dance at **Churchill's**.

Ernest Glendinning has been signed for the leading role in "A Regular Feller."

Cliff Clark has been booked by **Joe Michaels** over the entire **Pantages** circuit.

Fred Duprez returned to **New York** this week after a three years' absence in **London**.

Margaret Anglin last week purchased the **Frank Miller** place overlooking **Croton Lake**.

Jessie Glendinning is now the featured artist appearing in "Love Laughs," at the **Bijou**.

Grace Kaber replaced **Ruth Terry** in "I Love You" at the **Booth** last Monday night.

Lieut. Philip Klein is back from **France** after serving with the **U. S. Ambulance Corps**.

Sophie and Harvey Everett will present a new act by **Allan Spencer Tenney** next season.

Van and Schneck have signed to appear with **Ziegfeld's "Follies"**, as was rumored recently.

Austin Strong sailed last Saturday for **London, Eng.**, where he will represent **Smith and Golden** in the production of "Three Wise Fools."

ABOUT YOU! AND YOU!! AND YOU!!!

Fred Curtis, who books the **Keeney Houses**, became the father of a baby boy recently.

Berk and Valda, a new act booked by **Charles Bornhaupt**, will open out of town on **June 2**.

Joseph W. Niemeyer opened last Monday with the **Lew Fields** show at **Atlantic City, N. J.**

Maude Allen is a late arrival from **France**, where she had been entertaining the soldiers.

Polly Pryor has been engaged by the **Shuberts** for a leading role in "Bing, Bang, Boom."

Kuy Kendall has been engaged by the **Shuberts** to stage the dances in "Bing, Bang, Boom."

Leonard and Willard are having a new act written for next season by **Allan Spencer Tenney**.

Walter Catlett and Marjorie Gateson have been signed for "Bing, Bang, Boom" by the **Shuberts**.

George L. Brown has closed a successful season with **Wm. Hodge's** company in "A Cure for Curables."

Robert Tabor, formerly with the "Over There" theatre troupe, was married to **Edna M. Holland** recently.

Richard Pyle has signed with **George Lederer** for his new musical comedy, opening in **Chicago** next month.

Pete Bridges, formerly with **D. W. Griffiths**, has been engaged as chief operator in **Orchestra Hall, Chicago**.

Max Halperin has returned to his duties in the **Jackson Agency, Chicago**, after a short absence due to illness.

Frederic Thompson has so far recovered his health that he expects to leave **St. Vincent's Hospital** this week.

Pitroff the Great has been routed for a midwestern trip, through the **States Booking Agency of St. Louis, Mo.**

Arline Fredericks intends to cross the **United States** in **June** in an automobile which she purchased recently.

Dainty Marie is the latest addition to the **Century Midnight Whirl**. She made her bow in the show last Monday night.

Hazel Boyne, of **Woolsey and Boyne**, has signed with **C. B. Maddock**, and will be seen in one of his forthcoming productions.

"Happy" **Reilly**, formerly of **Lew Dockstader's Minstrels**, is in **Chicago** suffering from a severe attack of heart disease.

May Stone and Mary Baker will be soloists with the **John Philip Sousa** band during its forthcoming transcontinental tour.

Ethel Dane, of "A Little Journey" company, has written a play which the **Shuberts** have accepted for production next fall.

El Rey Sisters, who have closed at the **Hippodrome**, sail for **London** this week. The act is being handled by **Charles Bornhaupt**.

Harry Fox has been engaged to appear in the musical version of "Brewster's Millions," which **Comstock and Gest** will produce.

Louis Hallet is back at his office in the **Putnam Building**. He closed as manager of "The Little Pink Devil" on **May 17** in **York, Pa.**

Paul E. Burns returned to the cast of "A Little Journey," at the **Vanderbilt Theatre**, after a week's absence, due to illness.

Chaiborne Foster will return to the stage under the direction of **A. H. Woods**, by whom she has been signed for a new production.

Oly Logsdon has closed her offices and will spend the summer in **Patchoque, L. I.** She will re-open for business in the fall.

Frank Westerton, stage manager of "Three Faces East," was the guest of honor at a dinner given last week by **Anthony Paul Kelly**.

Will H. Smith, formerly with **Gus Hill**, staged "I Love a Lassie," the **Clifton Crawford** show. He staged "Yip Yip Yaphank" also while in the army.

Captain Everett A. Butterfield, who has spent fifteen months in **France** with the **American army**, is scheduled to return to **New York** about **June 15**.

Marie Richards has succeeded **Mathilde Cottrelly** in "Friendly Enemies." **Ethel Remy** has taken the place of **Regina Wallace** in the same production.

E. A. Turner, formerly casting director with **Evangeline Weed and Max Rodgers**, is now with **Chamberlain Brown**. He was formerly a stock leading man.

Frank A. Gladden, a local booking agent, is making a rapid recovery at the **American Theatrical Hospital, Chicago**, and is expected to leave shortly.

Betty Hilburne, of the "Tumble Inn," chorus, will sail for the **Bahamas** this week to be featured in the **Williamson Brothers'** new submarine picture.

Al Shean now has the part formerly played by **Charles Winninger** in "Friendly Enemies." **Shean** has been seen in the role in **Chicago** and in the **South**.

James R. Cox, theatrical printer, has sold his holdings in the **Rush Printing House, Chicago**, and will leave for **Texas**, where he has purchased oil interests.

Joe Gardner, well known to patrons of the **Colonial** and the **Alhambra**, is now front doorman and superintendent at **Henderson's Music Hall, Coney Island**.

Princess Ishtar, the **Oriental dancer**, who recently returned to this country from abroad, is presenting a series of interpretive dances at **Luna Park, Coney Island**.

Frank N. Darling has been engaged to conduct the orchestra for the new edition of the "Follies," making his ninth season as musical director of the "Follies" shows.

Joe Rose, Joe Cunningham, Ed Welch, Earl Kean, Billie Davies and Dolly Davis are included in the burlesque stock company now at the **Broadway, Camden, N. J.**

Mlle. Dazie closed last week a season of fifty-two weeks on the **Keith and Orpheum** circuits, and, after a month's rest, will open a dancing studio in **New York**.

Frederick V. Bowers, just returned from a successful tour in "I'm So Happy," is writing a new show for himself for next season entitled "I'll Say So," which opens **August 20**.

Ben H. Brown, musical director of the "Mischief Makers," will spend his vacation at a bungalow he has purchased on **Lake Chaubunagungamaug, Webster, Mass.** He is re-engaged for next season with the same show.

Helen Higgins and Natalie Bates will be brought to **New York** from **Chicago** by **John Cort** to dance in "Just a Minute," the new musical comedy he will produce next fall.

Pauline Lord has signed a five-year contract with **Stewart and Morrison** and will star next season under their management in a new play now being especially written for her.

Clifton Webb, of the "Listen, Lester" company, has purchased a home at **Great Neck, L. I.**, as a birthday present for his mother. They will take possession on **Decoration Day**.

Ruth Mitchell, now appearing in "The Lady in Red," has signed a three-year contract with **John P. Slocum**, and will be featured by him next season in a new musical comedy.

E. P. Temple, stage director for the **Shuberts**, who recently underwent a surgical operation in **St. Luke's Hospital**, is improving but is not expected to leave for a fortnight or more.

Lotta Emmens, of "A Little Mother to Be" company, **Ella Weber and Marcelle Marion**, have been discharged from the **American Theatrical Hospital, Chicago**, fully restored to health.

J. H. Fitzgerald, formerly of the **Hillman Stock Co.**, has returned from **France** and was mustered out of service with the **Thirty-third Division**. He will resume his engagements next season.

Harry J. Powers, Edward Smith, Edward Meyer, E. W. Miller, Joseph Dimmery and Dr. Robertson Duff were the pallbearers at the funeral of **Will J. Davis** at **Elkhart, Ind.**, last week.

Cliff Green, who has just been released from the service, will be seen in a new act entitled "Back in Civvies." He will be assisted by "Dots," whom he discovered while overseas. **Jack Levy** is booking the act.

Vera Mercereau, Eunice Vernille Roper, Pearl Rowley, Dick Richards and Sandy Donaldson appeared last Wednesday evening at the entertainment of the **California Council, No. 530, National Union**, in **San Francisco**.

Pauline Garon and Muriel Lodge, two young French girls, were engaged by **Lew Fields**, for "The Lonely Romeo," a few hours before the company left for **Atlantic City**. They will do a French specialty, entitled "The Fairy Hatbox," in the revue.

Mrs. Fiske gave a benefit performance of "Miss Nellie of N'Orleans" last Wednesday at the **Henry Miller Theatre**, the proceeds of which were given to the **Red Star Animal Relief Association**, in which **Mrs. Fiske** has long been interested. About **\$3,000** was raised.

Adelaide and Hughes, the **Watson Sisters**, **Charles (Chic) Sale, Ralph Herz, Phil Baker, Cunningham and Clements, Grace and Berke, Tarzan, Perkinoff and Rose, Armstrong and James, and Le Veene and Cross** appeared on the **Winter Garden** bill last Sunday night.

Ralph Morgan, Percy Hilton, Charles Abbe, William Meehan, James Gleason, Charles Lane, Robert McWade, Purcell Pratt, Harry Harwood, Robert Vaughn, Sue McManamy, Helen Barnes, Margery Poir, Edna May Oliver and Beatrice Noyes will complete the cast of "Welcome Home."

Dr. Max Thorek, president and surgeon-in-chief of the **American Theatrical Hospital, Chicago**, has been appointed house physician to the **Majestic Theatre** in addition to his being official physician and surgeon to the **National Vaudeville Artists**, in **Chicago**. He has been ill for two weeks, but is now on the way to recovery.

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Engaged by John Cort for New Show Sept. 15

BOB ALLEN and DEMOS JONES

In "A Dish of Hominy with Plenty of Gravy"
IN VAUDEVILLE

ELBERT WHITE & MARY BRADFORD

In "Darktown Flirtation"
DIRECTION—NAT SOBEL

WARREN & WADE

In "The City Employee"

Maude and Marion Dunn

Lady Auburn and Queen Bonypart
DIRECTION—MARK LEVY

JACK & JUNE LAUGHLIN

A Likeable Boy and A Beautiful, Lovable Girl

MONEY GARRISON LASHER 3-JOYS-3

Singing, dancing and a little novelty
DIRECTION—NAT SOBEL

TOM O'CONNELL

Character Comedian and Dancer
In Vaudeville

BILLY HOWARD & LEWIS ARTHUR

In "DO YOU LIKE ME?"
DIRECTION—MAYER JONES

ETHEL MILTON & CO. In "MOVIE MINNIE"

By WILLARD MACK

CRABLE & De FORD

1st OF JULY
IN VAUDEVILLE

THE ORIGINAL 3 -- WHITE KUHN --

A Breeze From the West
MARTIN SAMPTER, Rep.

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Five Operatic Soloists in "From Grand Opera to Rag"
A SCENIC PRODUCTION

JIMMIE PARKER

The Original Jazz Comedian
IN VAUDEVILLE

LESTER FAD AND FANCY CLARA

NEW SINGING AND TALKING NOVELTY IN ONE

DIRECTION—TOM JONES

IN VAUDEVILLE

VAUDEVILLE BILLS For Next Week

B. F. KEITH'S VAUDE. EXCHANGE NEW YORK CITY.

Palace—Gertrude Hoffman—Emma Carus—Dooley & Sales—Harriet Rempel & Co.—Officer Vokes & Don. (Three to fill.)
Riverside—Conway & Fields—"Mignon"—Al Herman—Harry Watson & Co.—Franklin & Green.

Colonial—Fred Berrens—Emerson & Baldwin—Lou Holtz—Hobart Bosworth Co.—Three Daring Sisters—Morton & Glass—Harry Breen—Josephine & Henning.

Alhambra—B. & H. Gordon—Cahill & Romaine—The LeGros—"Rainbow Cocktail"—Howard & Sadler—Horelick & Sampa—Olga Fedora.

Royal—Orville Stamm—Kharum—Jovadah—Rooney & Bent—Joe Towle—Santos & Hayes—Mr. & Mrs. J. Barry—Lambert & Ball—Geo. N. Brown.

Fifth Avenue (May 28-31)—King & Brown—Betty Bond—Fallan & Brown—Sherman & Uttry—Nat Nazario & Band.

Grand Opera House (May 28-31)—Cecil & Bernie—Burns & Kissen—Berzacs Circus—Chay Ebenbury—Fremont Benton & Co.—Kenny & Hellis.

51st Street (May 28-31)—Bradley & Ardine—Dewitt Young & Sister—Somewhere with Pershing—Conrad & Mayo—Lillian Durkin.

Harlem Opera House (May 28-31)—Charles Kenna—Chas. B. Lawler—Yoshi—Ethel Rehab & Co.—Denoyer & Danie.

58th Street (May 28-31)—Clert Hays—Weber, Back & Frazer—Honeycomb Inn—Royal Gascoynes—Bernard & Meyers—Sailor Brothers—Lady Tsen Mei.

23d Street (May 28-31)—Courtney & Irwin—Two Ladellas—Clyde Nelson & Co.—Burns & Frabito—Frank Mullane—Pot Pourri—Chas. B. Lawler—Ryan & Leahy.

125th Street (May 28-31)—Camille's Dogs—Ward & Wilson—McDermott & Kelly & Lucy—Robert Dean & Co.—Dennie Chabot—Moss & Frye.

BROOKLYN, N. Y.
Orpheum—"Creole Fashion Players"—Cressy & Dayne—Darrell & Edwards—"Putting It Over"—Halligan & Sykes—Ruth Royce—Wm. M. Cressy—Lady Sen Mei.

Bushwick—Walter Weems—Mehlinger & M.—J. & E. Connelly—Cantwell & Walker—"Yip Yip Yaphanker"—Gallagher & R.—Buch Bros.—Belle Sisters.

Henderson's—"Four of Us"—Harrah & Jacquelin—Ara Sisters—Yates & Roe—Geo. Jessel—Bert & Rosedale.

New Brighton—Wilton Sisters—Belle Baker—Frisco—Rekoma—Toney & Norman—H. & A. Seymour—U. S. Navy Jazz Band—Stone & Kalis—Parsons & Irwin—Rasso & Co.

Greenpoint (May 28-31)—Calvert & Hayes—Keating & Waller—Frank Marley—Berlo Girls—Meryl Prince & Girls.

Prospect (May 28-31)—Armstrong & James—Rosamond & Dorothy—Rigolotto Brothers—Frank Bush—Dennie Brothers.

Halsey (May 28-31)—Page & Green—Harry Goulson—Wm. Morris & Co.—Gladys Lockwood & Co.—Cunningham & Bennett—Four Dancing Demons.

BALTIMORE, MD.
Keith's—Chilson Ohrman—Julius Tannen—Lee & Cranston—Rigolotto Bros.—James & Winthrop—Moran & Mack—Eva Taylor & Co.

BOSTON.
Keith's—The Duttons—Wood & Wyde—Jas. H. Cullen—Bordoni & Gitz-R.—Billy Reeves & Co.—McMahon, Diamond & Co.—Burns & Fabrito—Flying Mayos.

BUFFALO.
Shea's—"Sweeties"—Adroit Bros.—Marie Dressler—Bert Baker & Co.—Diana Bonner—Frank Mullen.

DETROIT.
Temple—"Memory Book"—Zeno & Mandell—Sterling & Marguerite—Ranzettas—Countess Verona—Jas. Lucas & Co.—Choy Sing Hee Troupe.

ERIE.
Colonial—"For Pitty's Sakes"—The Pickfords.

GRAND RAPIDS.
Park—Olsen & Johnson—Lydell & Macy—Seabury & Shaw—McCormick & Wallace—Lohse & Sterling.

LOWELL.
Keith's—Frank Crumit—Robbins—Mas. Gabriel & Co.—Conney Sisters—Pederson Bros.—Smith & Austin—La Poilin.

MONTREAL.
Orpheum—Geo. McFarlane—Norton & Nicholson—Roy & Arthur.

PHILADELPHIA.
Keith's—Dickinson & Deagon—Harry Cooper—Kranz & LaSalle—Jas. J. Morton—Myers & Noon—Ruth Budd—Alan Brooks & Co.—Hall Bros.

PITTSBURGH.
Davis—Gus Edwards & Co.—Sheehan & Regay—Walter Brower—The Leightons.

PORTLAND.
Keith's—LaEmma & Boys—Sybil Vane—Demarest & Doll—Mr. & Mrs. Melburne—Grace & Ed. Parks—Ivan Bankoff & Co.

TORONTO.
Shea's—Marion Harris—Avon Comedy 4—Gliding O'Mearas—Florence Duo—Ann & Mary Clark.

WASHINGTON.
Keith's—Fink's Mules—Klein Bros.—Marx Bro. & Co.—Gingras Duo—Ford Sis. & Co.—Florence Tempest—Gretchen Eastman—J. Dunsmuir.

YOUNGSTOWN.
Hippodrome—Al. & F. Stedman—Kitner & Reaney—Emma Stephens—Marie Cahill—Bruce Duffett & Rinaldo Bros.

ORPHEUM CIRCUIT
CHICAGO.
Majestic—Theo. Kooloff & Co.—Hyams & McIntyre—Nelson & Chain—Langdons—Rockwell & Fox—Brenck's Models—"Girl from Milwaukee"—Parker Brothers.

STATE LAKE.
Orpheum—Eddie Foy & Co.—Polly Moran—Coakley & Dunlevy—Reynolds & Donegan—Hampton & Blake—Flo & Ollie Walters—Frank Gaby—Lawton.

DES MOINES.
Orpheum—Fantino Troupe—Helen Scholder—Hobson & Beatty—Grace De Mar.

DENVER.
Orpheum—Sam Mann & Co.—Billy Kinkaid—Crawford & Broderick—Nita Johnson—Bessie Rempel & Co.—Merrett & Bridewell—H. & E. Larned.

LOS ANGELES.
Orpheum—Lucille Cavanagh & Co.—Mike Bernard—Clark & Verdi—La Rue & Dupree—Wilson Aubrey Trio—Mason & Keeler—Annette Kellerman.

PORTLAND.
Orpheum—Morgan Dancers—Bailey & Cowan—Daisy Nellis—Edwin George—Swift & Kelly—Nathan Bros.

SAN FRANCISCO.
Orpheum—Muriel Worth & Co.—Herschel Henlere—Jos. E. Bernard & Co.—Nora Kelly—Aerial Shaws—Mollie McIntyre & Co.—Blossom Seelye & Co.—Patricola & Myers.

SEATTLE.
Orpheum—Frank Dobson & Co.—Grant & Jones—Harry Holman & Co.—Harry Hines—Ann Gray—Mile. Madji—E. T. Alexander.

VANCOUVER.
Orpheum—Sheila Terry & Co.—Dave Ferguson—Garcinetti Bros.—Clifford & Walker—Joelen Sisters.

PROCTOR'S CIRCUIT
ELIZABETH.
Proctor's—Camilla's Dogs—Two Moors—Lazier & Dale—Belle Baker—The Seebacks.

HARTFORD.
Palace—Gelli Troupe—Wille Gilbert & Co.—Maleta Boncom—Imhoff Conn & Cerine—Leipsig—Seven High Steppers.

JERSEY CITY.
Proctor's—Isabelle D'Armond—Work & Kelt—Harry Delf—Was Darwin Right—Fashions De Vogue.

MOUNT VERNON.
Proctor's—Dennie Brothers—Cerro—Howard's Ponies—The Brads—Marty Haynes & Co.—Una Clayton & Co.

SCHENECTADY.
Proctor's—Walker & Taxis—Weber & Rednor—Janet of France—Brenal & Burt—Kate Morey & Moore.

TROY.
Proctor's—Frank & Milt Burton—Weber & Elliott—Bonita & Lew Horn—Among Those Present—South & Tobin—Bkahoma Four.

UNION HILL.
Proctor's—Whirlwind Hagans—Stanley & Phillips—Chas. A. Leder & Co.—Thompson Cavanaugh—4 Earls.

WHITE PLAINS.
Proctor's—Gen. Bruce—Florence Hanry & Co.—Macy & Arch—Girl at the Frame.

YONKERS.
Proctor's—Vine Daly—Asahi Troupe—Tracey & McBride—Arthur J. Elin & Co.

POLI CIRCUIT
BRIDGEPORT.
Plaza—Geo. Rrury Hart & Co.—Dave Roth—Gelli Troupe—(Last Half)—Carrie Lillie—Weber, Beck & Frazer.

HARTFORD.
Poli—Petty Reat & Bro.—Eddie & Bertie Conrad—Wilkins & Wilkins—Oh, Teddy—(Last Half)—Wills Gilbert & Co.—Earl & Sunshine—William Ebs—Eva Shirley & Band.

Palace—Aubrey & Rich—Holmes & Wells—Frank Farron—Hackett & Delmar—Jas. "Pat" Thompson—Breen Family—(Last Half)—A. W. Scotch—Hands Across the Sea—Jerome & Herbert Trio.

NEW HAVEN.
Palace—Wills Gilbert & Co.—Morris & Weston—Coraime Tilton—The Heart of Annie Wood—William Ebs—Ischikawa Japs—(Last Half)—Hackett & Delmar—Neff & Murray—Oh, Teddy.

Bijou—Carrie Lillie—Weber Beck & Frazer—(Last Half)—Mabel & Jonny Dove—Eddie & Bertie Conrad—Dave Roth.

SCRANTON.
Poli—Ed Phillips—Singer's Midgets—(Last Half)—Stanley—Singer's Midgets.

WATERBURY.
Poli—A. W. Scotch—Eva Shirley & Band—Mahoney Bros.—The Herbert Trio—(Last Half)—Aubrey & Rich—Geo. Drury Hart & Co.—Morris & Weston.

WORCESTER.
Poli—Mabel & Johnny Dove—Jerome & Herbert—Hands Across the Sea—(Last Half)—Petty Reat & Bro.—Coraime Tilton—Catherine Crawford's Show—Jas. "Pat" Thompson—Breen Family.

Plaza—Earl & Sunshine—The Maxwell Duo—Neff & Murray—(Last Half)—Selbini & Grovini—Heart of Annie Wood—Holmes & Wells—Barney Williams & Co.

LOEW CIRCUIT
NEW YORK CITY.
American (First Half)—Asaki & Girlie—Malcolm & Le Mar—Henry & Adelaide—Welsh, Mealy & Montrose—"Full of Pep"—Cecil & Mack—Wheeler & Potter—King & Harvey—Barron Bros. (Last Half)—Smilletta Sisters—Boyle & Brannigan—Fisher & Gilmore—Frank Ward—"Oh Billy"—Peggy Brooks—Earl & Curtis—Hawthorne & Cook.

Boulevard (First Half)—Ralph Steernad—Fisher & Gilmore—McNally, Dinas & De Wolff—Dunham & O'Mally—Kremka Bros. (Last Half)—The Brightons—Bennington & Scott—Gill, Carleton & Co.—Nat Carr—Melnotte Duo.

National (First Half)—Le Veaux—Leonard & Sherwood—Doris Lester Trio—Sampson & Douglas—Daras Bros. (Last Half)—3 Herbert Sisters—Juggling De Lisle—"Regular Business Man"—Armstrong & Schram—Ward & Pryor.

Orpheum (First Half)—Hanlon & Arthur—Forest & Church—Honey Hurst—Gill—Carleton & Co.

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Years

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for
Big Time
Acts



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MICHAEL EILEEN
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GORDON DUO
Harmony in White Direction—Chas. J. Fitzpatrick

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AND
BIG BEAUTY CHORUS
WANTED—Good Chorus Girls At Once

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CHORUS GIRLS FOR

BILLY WATSON'S

PARISIAN WHIRL.

Soubrette, one that can look and play French character part. Sing and Dance. Tramp Comedian—a great part. Irish Comedian—good lively character. Chorus Girls—\$25 per; no half salaries. Open East, close East. Weight between 110 to 160 pounds. No railroad fares to opening. Address BILLY WATSON, per add., Orpheum, Paterson, N. J.

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KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

NELLIE CRAWFORD

Singing and Dancing Soubrette

Direction—Roehm & Richards

Oriental

MICKY MARKWOOD

Tramping Along Merrily With DAVE MARION, Season 1919-20

ACTORS DECIDE TO ARBITRATE

(Continued from page 4)

"High officials have assured us that no such condition will be necessary if we are patient. If we but bide our time the Federation of Labor will deem it advisable to issue an independent charter to the Actors' Equity Association, thereby conserving our rights and permitting us to transact business in our own particular way."

"The loyalty of the members of this association and its rapidly increasing growth warrants its continuance on individual lines."

It was reported yesterday that, in view of the present condition of the White Rats, it is possible that the blanket charter may be given to the Actors' Equity Association.

The subject of affiliating with the A. F. of L. was brought up before the Equity Association three years ago and it gave Council full power to act. However, Council has not taken advantage of the authority.

The meeting unanimously voted that no member of the association would play in any benefit performance unless 10 per cent of the proceeds were given to the Actors' Fund.

The actors want the managers to guarantee that they will discipline other managers who refuse to use the Standard Equity contract, which includes a clause that after four weeks for dramatic performances and six weeks for musical shows rehearsals shall be paid for.

The managers object to paying for Sunday and holiday performances on the ground that small companies often find their margin of profit in these extra shows. As to paying for rehearsals they maintain that the theatrical business is a good deal of a gamble and that the actors ought to share the risks, especially in view of the

big salaries many players receive.

Questions of payment for layoffs and half payment for rehearsals over the period specified would be waived, it is said, if the demand for extra performance pay is granted. The present standard contract stipulates eleven legal holidays on which the actors must give matinees without charge, if so requested, and it is the elimination of this clause which the actors now insist upon. No matter what the reason, they say, all performances over eight must be paid for. If this demand is granted, the association will enter into a three-year contract.

Francis Wilson was re-elected president. Others chosen were Bruce McRae, vice-president; Grant Stewart, secretary; Richard A. Purdy, treasurer; members of council to serve three years, George Arliss, Barney Bernard, Harry C. Browne, Eddie Cantor, Ernest Glendinning, O. P. Heggie, Mrs. Shelley Hull, Walter Jones, Edwin Mordant, Zelda Sears, Norman Trevor and Tom Wise. Ada Meade was elected until 1920, vice Mrs. Thomas Whiffen, now on advisory board. Donald Brian was elected until 1921, to succeed the late Shelley Hull. William Danforth was chosen in place of William Sampson, who resigned from council because of the press of other business. Echlin Gayer was chosen to succeed Charles Coburn, who resigned because he considered it unfair to belong to both the managers' and actors' associations, inasmuch as he had been active with the managers.

Frank Gillmore, who was replaced as secretary by Mr. Stewart, will continue to do yeoman duty for the actors and be engaged principally in the work of getting new members, it is said.

BURLESQUE NEWS

(Continued from page 15)

AL STOKES MUSTERED OUT

Al Stokes was discharged from the army last Thursday at Camp Upton. He had been a member of the 114th Infantry Headquarters company. Stokes was with Harry Hart's "Hello Girls" before he entered the service.

GOES TO WILKESBARRE HOUSE

WILKESBARRE, Pa., May 24.—Jack Jones will manage the Majestic Theatre, this city, next season, which will play the American Burlesque attractions. Jones managed the Victoria in Pittsburgh the last two seasons.

PITTSBURGH STOCK CLOSES

PITTSBURGH, Pa., May 23.—The Academy, a stock burlesque house, closed for the Summer last Saturday night.

James Madison writes for Fred Dupres

MADISON'S BUDGET No. 17

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ADVANCE AGENT

at liberty after June 5th. Address M. C. CURRIER, Box 167, Sunapee, N. H.

WELL DONE BITS PUT KAHN SHOW OVER LAST WEEK

The show offered at Kahn's Union Square last week pleased a crowded house on Saturday afternoon. It was in two parts entitled "Golfing" and "Fun in the Mountains."

The former, we have seen at this house several times before, but it must be said that several of the bits were put over better than we have ever seen them. Particularly was this true of the "argument" bit, in which Francis, Miss Wellington, Mackey and Miss Warner participated. They all worked this scene up to a fast, rough bit. Miss Warner worked very hard here and for a while kept both Francis and Mackey jumping around to keep out of her way. The "betting" bit went over very well, the way Spencer, Francis, Wainwright and Mackey worked it up.

The "flirtation" bit turned out to be a good scene which Spencer, Francis, Wainwright, Mackey and the Misses Wellington, Stuart, Warner, Redmond and a tall lanky chorus girl did their best to put over. A very pretty Oriental number was staged by Solly Fields and offered by Helen Stuart and the chorus. This number had "props" and electrical effects which helped materially in making it the success it was. The "magician" bit pleased, the way it was put over by Wainwright, Spencer, Mackey, Francis and the Misses Redmond and Wellington. Wainwright, working on the stage, did the magician, while Francis worked as a "rube" and Mackey worked in the audience.

Caroline Warner put lots of "pep" into her numbers and worked up several encores with "Take Me to the Land of Jazz" and "When the Bees Are Making Honey." Miss Wellington's baseball numbers went over big and received a half dozen encores. Kahn has a lot of good looking girls in his chorus who worked hard to get their numbers over. Their costumes were very pretty last week, as were those worn by the principal women. The numbers were prettily arranged and the electrical effects good.

CORRINNE

EDYTHE

HARRIS & BAKER

Two Girls and a Piano
DIRECTION—LEW LESLIE

BROWN AND JACKSON

Comedy Skit in One "At the Training Quarters" Special Scenery

JANET LELAND WARREN

PAINT-O-GRAPHY

FRED SWIFT AND DALEY KITTY

Eastern Rep.—Low Golder "IN MUSICAL NONSENSE" Western Rep.—Boehler and Jacobs

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THE QUAKER CITY FOUR

AMERICA'S GREATEST HARMONY FOUR
NEUHAUS DIR.—NICK FELDMAN SHALKER

HARRY (HICKY) LE VAN

PERSONAL DIRECTION HENRY P. DIXON

JACK BLAIR and CRYSTAL FLO

A TENNIS MIX UP IN VAUDEVILLE

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Equilibrists—Hand-to-Hand Balancers DIRECTION—PALY SANDERS

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"Melodies of the Moment." In Vaudeville

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Singing Contortionist. Dir.—Tommy Curran

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MARGY MYERS and KNISE NETTIE

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The Jack of Hearts and the Queen of Spades

LOEW CIRCUIT

GEO. KALALUHI'S HAWAIIANS

DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

RUBE MARQUARD

DIRECTION—JOS. COOPER

SHERMAN & ROSE

Artistic Variety Dancers

LOEW CIRCUIT NOW

Direction—TOMMY CURRAN

MONA GRAY & SISTER

Two Girls and a Piano

MGR. HARRY RICHARDS

DIR. LEW GOLDER

CHAS. ROOT & WHITE WALTER

ECCENTRIC SONGS AND DANCES

NELSON and CRONIN

BOOCOUJ JAZZ

(Boo Koo)

Direction—MACK LEVY

CANTON TRIO

DIRECTION—MISS BROWN and WM. S. HENNESEY

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The Jazz Boys from Dixie

Direction—Lewis & Gordon

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Phil Bush

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International Mimic

Just Came East

See It

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THE INTERNATIONAL GIRL

IN VAUDEVILLE

PAYTON, HOWARD & LISETTE

"Six Feet of Comic Uproar."

Work in One.

Dir., Chas. Bornhaupt

GEORGE HART

Signed with Harry Hasting's "Kewpee Dolls"

Opposite Tom Howard

PELHAM LYNTON

Direction: LESLIE MOROSCO

HONEY HURST

in "RHYME AND REASON"

DIR.—JOE MICHAELS

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Butcher, H. J. C.	Castle, Hal	Fields, Max	Hughes, Jim	Neville, Jack	Wilson, Walter
Barnes, Mac M.	Clarke, Wm. J.	Frawley, T.	Joyce, Jack E.	Perley, Steven	Whitney, H. S.
Buchanan, Robert	Cowan, Harry A.	Daniel	Kempton, Everett	Paul, Steve	Walch, Ezra
Burt, Al	Castel, Harry	Farnum, Teddy	Loye, Cecil W.	Stewart, Harry M.	Welch, Lew J.
Gould, Lew	Cole, Beatrice	Glasgow, Jas.	Lester, Chas.		

LADIES

Ansky, Belle	Callaway, Emily	Hagerly, Fanny	Lockhart, Mabel	Oakley, Edith	Ross, Mary
Amlin, Tricie	Cushman, Margie	De Free, Dot	Murray, Betty	Opel, Blanche E.	Schroeder, Elise
Bragg, Anna	Dalton, Margie	Davis, Billie	Luker, Eleanore	Miller, Curly	Parker, Mabel
Burke, Grace	Dean, Ruth	Evans, Babette	Mack, Marion	Melvern, Babe	Pray, Anna M.
Baker, Marle	Demarest, Marjorie	Forster, Felicia	Mae, Bessie	Fields, Dolly	Smith, Anna
Baron, Minnie	Joyce, Louise	Forrest, Kirsteen	Miller, Lillian	Fay, Maude	Taunton, Edna
Bennett, Billie	Grosse, Mae	Joyce, Louise	Moore, Ruth	Goosell, Leah M.	Waters, Dorothy
Brown, Mary	Herlein, Miss L.	King, Marle	Morgan, Dorothy	Grey, Mimi	Westoff, Florence

WILL PRODUCE "JURY OF FATE"

A. H. Woods will put in rehearsal next month "The Jury of Fate," a play by C. M. S. McLellan, which was originally produced in London, Eng.

ELSIE JANIS SAILS FOR HOME

Elsie Janis has sailed from London on the Rotterdam, and is due to arrive in New York on Friday or Saturday of this week.

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"Dark Rosaleen"—Belasco, New York City,
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"Darktown Frolics"—Newark, O., 28; Cam-
bridge, 29; Canal Dover, 30; Beaver Falls,
Pa., 31; Pittsburgh, Pa., June 2-7.
"Eyes of the World"—Shubert, Boston,
Mass., indef.
"East Is West"—Astor, New York City,
indef.
"John Ferguson"—Garlick, N. Y. City, in-
def.
"Friendly Enemies"—Hudson, New York,
City, indef.
"Forever After"—Playhouse, New York
City, indef.
"Flo, Flo"—Tremont, Boston, indef.
"Fiddlers Three"—Forrest, Philadelphia,
indef.
"Good Morning, Judge"—Shubert, New
York, indef.
"Gloriana"—Colonial, Chicago, (Last
week.)
Hampton, Walter—39th St., New York City,
indef.
"I Have You"—Cort, Chicago, Ill., indef.
Keller, John E.—Auditorium, Chicago, Ill.,
indef.
"Lightnin'"—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York
City, indef.
"Lombardi, Ltd."—Lyric, Philadelphia, in-
def.
"La, La, Lucille!"—Henry Miller's N. Y.
City, indef.
"Love Laughs"—Bijou, New York City,
indef.
"Little Brother"—Adelphi, Philadelphia,
June 2, indef.
"Lonely Romeo"—Pol's, Washington, June
2-7.
"Midnight Whirl"—New Century, New
York City, indef.
"Monte Cristo, Jr."—Wintergarden, New
York City, indef.
"Mollie"—Liberty, New York City, indef.
"Moonlight and Honeysuckle" (Ruth Chat-
terton)—Powers, Chicago, 26-31.
"Masquerader, The"—Studebaker, Chicago,
Ill. (Last week.)
"My Lady's Garter"—Wilson, Chicago, in-
def.
"On the Hiring Line"—National, Wash-
ington, June 2-7.
"Oh, Uncle"—Shubert, Philadelphia, 19-
indef.
"Prince There Was, A"—Grand O. H., Chi-
cago, indef.
"Passing Show of 1918"—Palace, Chicago,
indef.
"Please Get Married"—Fulton, New York
City, indef.
"Peggy, Behave"—Olympic, Chicago, (Last
week.)
"Pretty Soft"—Morosco, N. Y., indef.
Robson, May, Co.—O. H., Cleveland, Ohio,
26-31.
"Royal Vagabond, The"—Cohan & Harris,
New York City, indef.
"Riddle Woman"—Woods, Chicago, indef.
"Sometime"—Casino, New York City, indef.
"Scandal"—Garlick, Chicago, indef.
"She Walked in Her Sleep"—Plymouth,
Boston, Mass., indef.
"She's a Good Fellow"—Globe, New York
City, indef.
"Seventeen"—Adelphi, Philadelphia, (Last
week.)
Skinner Otis—Clunie, Sacramento, Cal.,
31.
"Sleepless Night, A"—Plymouth, Boston,
indef.
"Sinbad"—Boston, O. H., Boston, Mass.,
indef.
"Sunshine"—Princess, Chicago, indef.
"So Long Letty"—Pol's, Washington, D.
C., 26-31.
"Scandals of 1919"—National, Washington,
26-31.

ROUTE LIST

"Tumble Inn"—Selwyn, New York City, in-
def.
Taylor, Laurette—Hollis, Boston, indef.
"Thirty-nine East"—Broadhurst, New York
City, indef.
"Toot Sweet"—Nora Bayes, New York,
indef.
"Tea for Three"—Maxine Elliott, New York
City, indef.
"Three Faces East"—Longacre, New York
City, indef.
"Three Wise Fools"—Criterion, New York
City, indef.
"Toby's Bow"—Comedy, New York City,
indef.
"Tillie"—Blackstone, Chicago, indef.
"Tiger Rose"—Broad St. Theatre, Phila-
delphia, indef.
"Up in Mabel's Room"—Eltinge, New York
City, indef.
"Who Are You?"—Walnut, Philadelphia,
26-31.
"Woman in Room 13"—Republic, New York
City, indef.
"Who Did It?"—Belmont, New York City,
indef.
"Wedding Bells"—Shubert-Garrick, Wash-
ington, 26-31.
"Ziegfeld Midnight Frolic"—New Amster-
dam Roof, New York City, indef.

CIRCUSES

Ringling Bros. & Barnum & Bailey, Pitts-
burgh, Pa., 26-28.

U. S. LIBERTY THEATRES

Lee—First half, "Here Comes the Bride";
last, half, Vaudeville.
Humphries—First half, Vaudeville; last
half, Pictures.
Eustis—First half, pictures; last half,
"Here Comes the Bride."
Stewart—First half, Pictures; last half,
"Mickey."
Jackson—First half, Vaudeville; last half,
Pictures.
Gordon—First half, Sylvester Schaefer; last
half, Pictures.
Pike—First half, Pictures; last half, Sylves-
ter Schaefer.
Fort Sill—(Closed for repairs.)
Funston—(Closed for repairs.)
Dodge—Acme Vaudeville. (All week.)
Grant—Vaudeville. (All week.)
Custer—Vaudeville. (All week.)
Sherman—Vaudeville. (All week.)
Devens—First half, Vaudeville; last half,
Pictures.
Upton—Vaudeville. (All week.)
Mills—Vaudeville—(All week.)
Dix—Vaudeville. (All week.)
Meade—Vaudeville. (All week.)

COLUMBIA CIRCUIT

"Best Show in Town"—Columbia, Chicago,
26-31; Gayety, Detroit, June 2-7; Buffalo,
9-14.
"Beauty Trust"—Empire, Toledo, 26-31;
Columbia, Chicago, June 2-7.
"Bostonians"—Gayety, Detroit, 26-31; Em-
pire, Albany, June 2-7; Casino, Boston,
9-14.

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"Bowery"—Empire, Brooklyn, 26-31; Pal-
ace, Baltimore, June 2-7; Gayety, Wash-
ington, 9-14.
"Burlesque Wonder Show"—Philadelphia,
June 2-7; Baltimore, June 9-14.
"Ben Welch"—Hurtig & Semon's, New
York, 26-31.
"Cheer Up America"—Casino, Brooklyn, 26-
31. Close.
"Dave Marlon's"—Empire, Newark, 26-31.
Close.
"Hip, Hip, Hooray"—Gayety, Toronto, Ont.,
26-31; Gayety, Buffalo, June 2-7.
Harry Hastings—Casino, Philadelphia, 26-
31; Empire, Brooklyn, June 2-7.
Irwin's Big Show—Palace, Baltimore, 26-
31; Gayety, Washington, June 2-7.
Lew Kelly Show—Empire, Albany, 26-31;
Casino, Boston, June 2-7; Empire, New-
ark, 9-14.
Mollie Williams' Show—Miner's 149th St.,
New York, 26-31; Majestic, Jersey City,
June 2-7; Empire, Brooklyn, 9-14.
"Maid of America"—Newburg and Pough-
keepsie, 26-31; Gayety, Boston, June 2-7.
"Merry Rounders"—Majestic, Jersey City,
26-31. Close.
"Oh, Girl"—Gayety, Buffalo, 26-31. Close.
"Peek A Boo"—Columbia, New York, 19
(stock).
"Roseland Girls"—Gayety, Washington, 26-
31. Close.
"Sight Seers"—Star and Garter, Chicago,
26-31; layoff, June 2-7; Gayety, Detroit,
9-14; Gayety, Buffalo, 16-21.
Star and Garter Shows—Casino, Boston, 26-
31. Close.

AMERICAN CIRCUIT

"Broadway Belles"—Gayety, Baltimore, 26-
31; Olympic, New York, June 2-7.
"Follies of Pleasure"—Olympic, New York,
26-31.
"Midnight Maidens"—Wrightstown, N. J.,
26-31; Star, Brooklyn, June 2-7.
"Monte Carlo Girls"—Star, Brooklyn, 26-31.
Pat White Show—Gayety, Louisville, 26-31.
"Razzle Dazzle Girls"—Empire, Hoboken,
26-31.
"Social Follies"—Gayety, Brooklyn, 26-31.

STOCK

Arlington Theatre Co.—Boston, Mass.,
indef.
Astor—Guy Players, Jamestown, N. Y.,
indef.
Alcazar Players—Alcazar Theatre, Port-
land, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, in-
def.
Blaney Stock—Yorkville, New York City.
Blaney Stock—Lyceum, Troy, N. Y.
Bunting, Emma—14th Street, New York
City, indef.
Brisac, Virginia, Stock—Strand, San Diego,
Cal., indef.
Comerford Players—Lynn, Mass., indef.
Dominion Players—Winnipeg, Manitoba,
Can., indef.
Desmond, Mae, Players—Schenectady, N. Y.
Esbey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis.,
indef.
Grand Theatre Stock Co.—Tulsa, Okla., in-
def.
Gardner Bros. Stock Co.—Palace, Okla-
homa City, Okla., indef.
Hallman, Rex, Co.—Troy, N. Y., 26-31; Me-
chanicsville, N. Y., June 3-29.
Hyperion Players—New Haven, Conn., in-
def.
Hudson Theatre Stock Co.—Union Hill, N.
J., indef.
Howard-Lorn Stock—National, Englewood,
Ill., indef.
Hawkins-Webb Co.—Regent, Muskegon,
Mich., indef.
Hawkins-Webb Co. (2)—Powers, Grand
Rapids, Mich., indef.
Hathaway Players—Brookton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco,
Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y.,
indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.,
indef.
Nellie Booth Players—(Nellie Booth, Mgr.)
—Kenyon, Pittsburgh, Pa., indef.

Northampton Players—Northampton, Mass.,
indef.
Oliver Players—Shubert, St. Paul, Minn.,
indef.
Oliver Otis Players—Orpheum, Quincy, Ill.,
indef.
Permanent Players—Orpheum, Moose Jaw,
Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N.
J., indef.
Peck, Geo.—Opera House, Rockford, Ill.,
indef.
Pinney Theatre Stock Co.—Boise, Idaho,
indef.
Polli Players—Bridgeport, Conn., indef.
Polli Stock—Polli's, Hartford, Conn., indef.
Phelan, F. V.—Hallifax, N. S., indef.
Polack, Edith, Stock Co.—Diamond, New
Orleans, indef.
Roma Reade, Edward Keane Players—
Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert—Hot Springs, Ark., in-
def.
Savoy Players—Hamilton, Can., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, in-
def.

TULLY SAILS WITH PLAYS

Richard Walton Tully and family sailed
for England last week. He took with him
a number of plays for production over-
seas. Among them are "The Bird of Para-
dise," "The Rose of the Rancho," "The
Masquerader," "Keep Her Smiling,"
"Omar, the Tent Maker," and "The
Flame," all of which he will produce in
London, starting with the first named
play. While he is over there, he intends
to complete two plays for presentation in
America at the end of next season.

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Act for two females, 12 corking Minstrel First-
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VAUDEVILLE INQUIRY COMES TO CLOSE—Continued from page 3

afford to pay Ethel Barrymore \$3,000 a week, the witness agreed that he could not, but that was no reason why he had to cut to \$200 an act that got \$250 in New York City. Fitzpatrick had to concede that some theatre managers in minor cities could not pay as much as others in the same towns.

Attorney Goodman asked him to explain his remarks regarding contracts during his direct testimony. Fitzpatrick reiterated that he had seldom seen his contracts until the end of the season. These contracts were signed by his personal representative, Max Hart.

Q.—Nevertheless, you played and were paid your salary? A.—Yes.

Fitzpatrick said he had never cancelled in his life. Adding that he was not a member or officer of the White Rats while he was in vaudeville, he answered negatively to Goodman's question as to whether the United Booking Offices and other respondents had any reason to curry favor with him at that time.

Q.—They were booking your act for what it was worth? A.—Yes.

Goodman wanted to know if any of the respondents had ever asked him to engage Joseph Plunkett, Joe Paige Smith or Max Hart, who represented him at various times, and he answered that they hadn't. Fitzpatrick explained that he had no objection to the personal representative.

"I'm glad of that," was Goodman's rejoinder.

"It's the booking office I object to," Fitzpatrick stated. "I didn't know what service it rendered. I don't know yet."

"Maybe you'll find out," said Goodman.

The next subject was so-called excessive rates of commission. Fitzpatrick has never paid a representative more than 5 per cent, but said he had been requested to give 2½ per cent. more as a bonus.

Q.—You're satisfied to pay 5 per cent to a representative, but not to the U. B. O.? A.—Exactly.

Q.—Ever say privately you thought actors should pay representatives 10 per cent? A.—I don't believe I ever said that.

Q.—Did Mountford? A.—I can't recall.

Q.—Don't actors, when they are working, seem willing to pay 10 per cent? A.—I have never talked with a satisfied actor. In my seven years in vaudeville I never saw one who was satisfied with booking conditions.

Q.—Is your opinion that 5 per cent is all an actor should pay, no matter how much he gets? A.—It is.

Following this, the "Big Chief" described his visits to the booking offices, trying to sell his services. He said he thought he could find the various managers there. But he declared he was unable to get inside what he termed the "bull pen."

At this point, Judge McCall, for the defense, interposed a lusty objection to the word, "bull pen." He exclaimed:

"I move that be stricken from the record. I have been reading this man's testimony, and it is simply full of characterizations, such as 'cut throat engagements' and the like. I move that the last reference be stricken out."

Examiner Moore so ordered.

Then Attorney Goodman called the witness' attention to the ladies' and men's waiting rooms at the U. B. O., and asked him if they weren't legitimate items in connection with the 5 per cent fee charged by the U. B. O.

"I should say not," was the answer. "The actor pays for it, pays for a place where he can be received. There is no reason why I should pay your rent because I come to call on you."

Afterward, Goodman enumerated the incidental services rendered the performers by the U. B. O. He read a statement from Frank Fogarty, former president of the White Rats, favoring a central booking office.

"I am in favor of a central booking office," said Fitzpatrick, "but it should be radically different from the present one."

Q.—So you favor the booking office and the agent, too? A.—Favor the booking office if the managers would support us.

Q.—You favor a booking office? A.—Yes, if the Government ran it!

Q.—Is that the White Rats' idea? A.—I don't know that it is. It is a theory of mine which I hope to see put into effect some day.

"The Government is running the railroads and telegraph lines," said Goodman. "And they're going back into private control," laughed Judge McCall.

"Well, I don't think they can be run any worse than they are now, for the benefit of the actors," responded the witness.

Fitzpatrick said he objected to having the Vaudeville Collecting Agency take 5 per cent of his salary for the agent.

"I want to pay my own debts," he added.

His remark brought on a barrage of questions regarding the business integrity of the average actor, to which Fitzpatrick advanced the opinion that most performers he knew paid their debts and, for all-round standing in the community ranked higher than the managers.

He was told to tell of the box office assignment, or system of "I. O. U.'s" whereby actors collect a part of their salaries in advance, owing to their nomadic tendencies. Goodman asked him if the White Rats didn't adopt a similar system among their own members. He denied it.

Goodman then read a clause in the constitution and by-laws of the union stating that promissory notes must be given in exchange for transportation to financially embarrassed Rats, who were also to execute orders on managers, authorizing them to deduct the amounts of the loans; and that all expenses of collection were to be paid by the members.

The next point considered was the means by which an actor fixes a price for his act.

"I don't think an actor takes into consideration his commission and other details," said Fitzpatrick. "That's why he would like to meet the managers and learn something."

He denied Goodman's statement that actors arbitrarily fix the salary.

"Actors don't consider railroad fare and other overhead expenses. They make their price for what they think their act is worth, for its novelty."

Fitzpatrick declared he considered the practice by which an agent offers to get \$500 a week for an act which has drawn only \$300 heretofore, if the actor will split the difference, a menace to the business.

"Taking human nature into consideration, how are you going to stop it?" said Goodman.

Fitzpatrick thought a stop might be put to it by putting the offenders out of business for all time. To Goodman's statement that "It is the managers who have to foot the bill," Fitzpatrick said, "That's my objection. It's on account of the injustice to the managers and to the public."

When Goodman talked about the "artistic temperament" of actors and actresses; of nervous and excitable artists, Fitzpatrick said he must mean the people who come to the variety stage from the legitimate.

"Vaudeville actors, as a class, are long-suffering individuals," he remarked, after belittling the suggestion that professional jealousy over billing arrangements was common. One of the things the Rats are fighting, he announced, is the habit of some actors in leaving a bill when they are not headlined or are given a spot not to their liking.

Goodman led Fitzpatrick into an explanation of the number of Rats before and after the strike and the initiation methods of the order.

Q.—If an actor didn't want to join, could he have been kept out? A.—No. He could compel us to admit him.

The talk then drifted to labor unions, and Fitzpatrick told Goodman that he, the lawyer, belonged to a labor union.

"Oh, it's a labor union, is it?" replied Goodman.

"Yes," said Fitzpatrick, "and you have to have a paid up card before you can work."

By the "card," Fitzpatrick said he did not mean the bar association membership, but a diploma to practice in the courts.

A letter from Harry Mountford, in Variety, December 31, 1915, saying to prospective members, "The door will be shut," was read by Goodman.

"Doesn't that mean they wouldn't receive admission to the union?" he said.

"No, it did not. It simply meant that if they didn't, they wouldn't receive the special price," assured Fitzpatrick. "It was never our intention to keep any one out."

Fitzpatrick stated that the Board of Directors of the Rats did many strange things, including the building of the clubhouse now taken over by the National Vaudeville Artists.

"It's a good clubhouse, anyway," interrupted Attorney John J. Kelly.

"Yes," said Fitzpatrick, "and we'll move into it some day."

At that there was a hearty laugh from the spectators, largely composed of White Rats.

Q.—Didn't you and Mountford decide to call a strike when you went into office? A.—Never.

Q.—Any plans made to finance a contemplated strike? A.—Never.

Q.—Didn't you plan or devise means to such an end? A.—As an eventuality, yes. Strike or lockout.

Goodman presented a clipping from the New York Review, the reprint of a letter from George Fuller Golden, founder of the White Rats, to J. C. Nugent, in which Golden opposed the White Rats joining the American Federation of Labor.

Q.—What is your present membership? A.—I know it is less by many thousands than it was before the managers said get out or you don't get work.

Q.—Is it less than 1,000? A.—I don't know.

Extracts from The Billboard were then read, and Goodman said that Mountford had used the name of the chief counsel for the Federal Trade Commission in one of his advertisements for dues in The Billboard.

"Yes, and I had your name in it, too," answered Mountford.

Fitzpatrick then testified that Mountford had custody of all moneys now coming into the White Rats' treasury. He would not tell where the unionists are meeting, declaring if he did the managers would picket the place. However, one of the offices, he said, is 204 East Fifty-fourth street.

Fitzpatrick said he had been one of the instigators of the investigation of the vaudeville business; that a letter he sent to the Federal Trade Commission contained statements which were instrumental in leading to the filing of charges. He criticized the Fogarty administration and said the sale of bonds for the new clubhouse had been stopped shortly after he, Fitzpatrick, went into office. To protect the bondholders, he said, he and other officials were forced to sell the site to Messrs. Albee and Keith. The White Rats were absolutely bankrupt, he stated, and the membership was only 300 when Mountford came back into the ranks in October, 1915.

Excerpts from Mountford's testimony in the Goldie Pemberton case against the White Rats were read. Fitzpatrick said that a special bank account was carried to take care of the bondholders and that, at one time, this fund amounted to \$11,000.

Q.—In whose name was the stock carried? A.—Messrs. McCrea, North, Mountford and myself.

According to Fitzpatrick, furniture of the club was mortgaged to raise \$5,000 for expenses during the strike. A strike levy of \$12,000 was called for. This account was deposited in the Greenwich Bank, and checks were signed by Mountford and Fitzpatrick. This, Fitzpatrick said, was done with the full knowledge

of the board of directors.

Q.—How many checks did you draw? A.—Can't tell, offhand.

Q.—Did you or Mountford do most of the signing? A.—I think Mountford did.

Q.—What did Mountford do with the money? A.—To the best of my belief, he paid the legitimate expenses of the strike, for pickets, transportation, etc.

Q.—Did you know that funds were being paid employees of the United Booking Offices to give information to the White Rats? A.—No. I knew that certain money was paid out for "S. S." (secret service), but I had no knowledge any of it went to U. B. O. employees.

"What is the purpose of all this evidence?" inquired the examiner.

"It is to prove that the respondents in this case were not responsible for the White Rats' downfall; that other interests were responsible during a period antecedent to the strike," replied Goodman.

A pamphlet called "The Actors' Bulletin" was placed in evidence, despite objection on the part of Attorney Walsh. It contained a photograph entitled "The Six Insurgents," and purported to show Harry De Veaux, Major Doyle, Val Trainor, Robert Nome, Stephen Ricardo and Mountford, at the American Federation of Labor convention in Rochester in 1916.

"It looks to me like stuff the managers paid for," exclaimed Walsh.

Concerning the list of actors dropped from membership in the White Rats whose names were printed under the heading, "In Memoriam," on a page with a black border, Attorney Goodman asked Fitzpatrick.

"Would you call that a black list?" and Fitzpatrick answered, "No, a black border."

Friday

Cross-examination of Fitzpatrick took up most of the day. First, Attorney Goodman asked him pointed questions concerning the Oklahoma City strike after the witness had asserted that it was forced on the union. He was asked if the Rats hadn't refused to talk over an adjustment, insisting absolutely on a closed shop.

Q.—No request for a conference was made by the managers at Oklahoma City? A.—I never heard of any.

Q.—Do you deny that the managers asked for a conference? A.—No, I say I don't know anything about it.

Attorney Goodman read a news article in Variety, stating that the conference had been refused.

Q.—Did you make an investigation of this article? A.—No. Mountford was handling that.

Apropos of a signed statement from Mountford in The Player, to the effect that any actor not a Rat should "carry a lily in his hand," Goodman wanted to know if that was a threat of violence, and the witness replied it wasn't.

In respect to his talk with Alexander Pantages, in which the vaudeville manager said that if he signed the closed shop agreement, janitresses at his theatre might take a notion to strike, Goodman asked Fitzpatrick if stage hands, musicians and other unions hadn't walked out at Oklahoma City. Fitzpatrick said that the Rats had an agreement with the other unions and there would be no need of a strike of janitresses, because they were not affiliated with the Thespians.

Goodman then continued to read from Fitzpatrick's annual report, made on June 26, 1917. Fitzpatrick asked him where he got a copy of the report.

"You can search me," was the response.

Then the attorney demanded that Fitzpatrick tell where he got a certain letter from John J. Murdock to E. F. Albee.

"I'd probably give you the same answer," countered Fitz, "only I didn't buy it!"

Q.—When did it become evident that force would have to be used? A.—When the notice was published that no White Rat would be played after October 31, 1916.

A statement regarding the proposed use of force was contained in Fitzpatrick's report.

Q.—Will you please produce your original report? A.—I haven't it.

Q.—Who has? A.—Mr. Mountford.

Turning to Mountford, Goodman said, "Will you produce the original report?"

"At the request of the Government, yes," replied Mountford.

To Fitzpatrick, Goodman remarked, "Have you that letter from Mr. Murdock to Mr. Albee, in your possession?"

"I have not," came the reply.

Q.—Had you it in your possession? A.—I read it, yes.

The only statement read from the letter in question, was, "This must never occur again," referring to the strike trouble.

There was a leaning forward on the part of the spectators when Fitzpatrick testified that the Rats had in their possession the private code, telegrams and reports of telephone conversations at the U. B. O., notwithstanding the fact that two private wires were installed there during the strike.

Q.—Where are these letters, telegrams and private code? A.—I don't know.

Q.—In Mountford's possession? A.—You'll have to ask him.

Q.—How did you get records of the 'phone conversations? A.—I don't know.

Q.—How did you get those records? A.—I think the information came from the detective.

Q.—From whom did you get the telegrams? A.—Can't recall exactly; think it was a detective named Johnson.

Fitzpatrick testified last week that a sleuth supposedly employed by the managers had traveled with Mountford and himself, and that they had filled the detective with information, most of which was of the "fake" variety.

A feeling of patriotism, according to the witness, caused the White Rats to stop their strike for the period of the war.

Q.—Then the strike is merely suspended? A.—Yes.

Q.—Do you intend to revive it? A.—We haven't any such intention at present. We shall be guided by circumstances. Unless the managers will agree to a conference after the fashion recommended by President Wilson, we will have to go to the bat again, if driven to the wall.

A mass of figures connected with the finances of the union and including the sale of the clubhouse in April, 1917, were excavated. The majority of the facts in them were contained in Fitzpatrick's and Mountford's statements during the Goldie Pemberton hearing. They were in reference to the club's finances, Mountford, and the sale of the Rats' clubhouse on West Forty-sixth street, to the National Vaudeville Artists.

The cash balance on hand when he made his annual report, June 1, 1917, Fitzpatrick stated, was \$10,730. During the year ending on that date, the gross receipts were \$113,000, and the expenditures about \$102,000. Mountford's salary was \$10,000 a year as international organizer, but up to June, 1917, about \$4,000 was owing him, Fitzpatrick said. On January 1, 1918, the White Rats and the White Rats Realty Company were divorced. Between October, 1915, and June, 1917, the Rats received more than \$131,000 from dues and other sources, according to their president, and previous to June 19, 1917, had repaid \$22,000 to holders of bonds in the clubhouse, and still owed \$109,000. Expenses of the strike were \$18,000.

The \$12,000 raised for strike levies was the next line of attack. Fitzpatrick said that the sum was deposited in the Mutual Bank and could be checked upon only by himself and Mountford.

Q.—Was all this money disposed of by check? A.—Yes. To the best of my knowledge. I never drew cash, nor did Mountford, as far as I know. These checks and vouchers were stolen when our office on Fifty-fourth street was burglarized. The account was put in our names on advice of counsel, because there was a leak in our account at the bank, regarding the amount of deposits on hand.

Q.—Is Mountford now being paid a sal-

ary? A.—I don't know.

Q.—Are any deputy organizers? A.—No. Attention was called by Goodman to the fight made on the White Rats during the summer of 1916, by The Billboard. Fitzpatrick laughed when he described his libel suit against that paper and his subsequent defeat in court. Attorney Goodman informed Examiner Moore that his purpose in mentioning The Billboard was to demonstrate that what happened to the White Rats was not due to the respondents, one of whom, Variety, is credited with being the medium through which the managers smashed the actors' strike. Clippings of attacks made by The Billboard from 1915 until the time of the strike, were filed.

Upon Mountford's return into Rat activities in 1915, Fitzpatrick said that the membership fee had been reduced. Goodman inquired if Mountford had the right to do this without having the constitution changed, whereupon Fitzpatrick opined that the Board of Directors had given Mountford a free hand.

A story in The Player, in 1917, when it was the Rats' organ, alluded to Cora Youngblood Corson's Sextet playing independent time out west and doing well.

Q.—Didn't you testify here that an artist could not make a living on independent time? A.—I did.

Fitzpatrick stated that when the European war broke out and the salary of his act was cut from \$300 to \$250, he had appealed to Samuel Hodgson, booking manager of the United Booking Office, for an additional \$25, so he could hire a regular actor and not have to use a property man in his playlet. The raise was forthcoming.

Fitzpatrick said he thought the time limit for trying out an act should be a week and a half. He recommended that a high-class act be given a chance to make its initial appearance before a high-class audience.

"These acts cannot do their best on the three-a-day. It is no injustice to the public, even to try out a high-class act, even at the Palace," he concluded.

Q.—Do you happen to know that actors can play before managers at morning rehearsals at the Palace? A.—You can't play before managers as well as the general public. You can't put over a comedy act properly, for instance, with the managers.

Q.—Well, the public is the judge, isn't it? A.—I don't agree that the public is the final judge.

Upon direct examination, Fitzpatrick had charged that it was the policy of the vaudeville managers to reduce actors to as low a financial condition as possible.

"Is the average actor as intelligent as you are or has he been as well educated?" remarked Goodman.

"No," said Fitzpatrick, "I'm sure he hasn't."

Q.—I ask you whether that propaganda against the managers hasn't been fostered by Mountford? A.—No, I think not.

Q.—In your report you allude to the managers as grafters? A.—I think they are grafters. I'm not publicly howling that, however.

Q.—You are talking of managers in general? A.—No. I always mention names. At a previous session before Examiner Moore, Fitzpatrick was quoted as saying that E. F. Albee was "trying to keep the actor poor." He was asked if he still maintained that opinion.

"I don't want to discuss Mr. Albee," he began. (A pause.) "I'm sorry to state I think it is true. If I ever find I am wrong, I shall be glad to publicly retract my words."

Q.—With your intelligence, why do you imagine Mr. Albee would want to keep an actor poor? How would he benefit the theatre by doing that?

A.—To stifle competition. The public would go to the theatre under any conditions. There is no reason why a man with brains shouldn't regulate the theatre. I don't mean reducing the actor to starvation—I mean to reduce him to such a financial condition that he cannot hold out for more salary. The prosperous actors do not have their salaries cut the same as

the man who hasn't money. It all depends on a man's bank account whether he can be a free agent or not.

Q.—And that's your explanation of it? A.—And I think Mr. Albee has a great contempt for actors. Personally, I don't blame him for having contempt for some of them. I have myself.

Another previous allegation of Fitzpatrick was that Jesse L. Lasky and B. A. Rolfe had been driven out of vaudeville.

Goodman asked the witness if they hadn't been very successful as motion picture producers. Fitzpatrick had heard about Lasky, but hadn't followed Rolfe's movements, and said the last he heard of him he had a band at Atlantic City.

"That same talent Lasky has in the movies might have been kept in vaudeville," he added.

Q.—That same talent does go into vaudeville, does it not?

A.—At times, but it gets out as quickly as possible.

Q.—George M. Cohan and Weber and Fields used to do eight and ten shows a day in vaudeville in the days of little competition. Today they are successful, aren't they? A.—As soon as they stopped these performances their talent had a chance to develop.

Fitzpatrick made the confession that when he started in the show business as treasurer of Poli's vaudeville theatre, at Waterbury, his salary was \$15 a week. He had complained of having to give extra performances on election night. Goodman asked him how many days a week he had toiled when he was a newspaper reporter, and he answered, seven.

A certified copy of the decision of Referee Schuldenfrei against the White Rats, in the Goldie Pemberton case, was submitted by Attorney Goodman. Attorney Walsh objected, arguing that it was simply a referee's report and might either be confirmed or reversed by the court. Examiner Moore overruled the objection.

Resuming direct examination, Walsh got Fitzpatrick to say he wasn't a director of the Rats nor was Mountford during the period named in the Pemberton case.

Q.—How was the \$12,000 raised from the levy disposed of? A.—To pay the expenses of the strike, pickets, food, lodging, railroad fare, etc.

Q.—Was all this checked out of the Mutual Bank? A.—All but \$54.

Q.—Did any individual connected with the White Rats get any of the money? A.—Never! Not a solitary penny.

Q.—In your opinion, to whom does the booking office render service?

A.—To the manager, to secure acts for the theatre.

Q.—Any different conveniences at the U. B. O. than at restaurants, department stores or banks? No, sir.

Q.—No charge is made to visitors at the banks to sit in the rest rooms? A.—No, sir; there isn't.

Fitzpatrick suggested that to correct alleged existing abuses, there might be a government registration bureau, where reputable managers, actors and personal representatives could register. There should be a complaint bureau for the amicable adjustment of all difficulties, also, he thought.

Fitzpatrick believes the system granting franchises to certain booking agents is an application of the "closed" shop idea, which the managers are objecting about.

"The fact that the agent doesn't get his commission outright makes him subservient to the man who holds the purse," he said.

The witness stated that Max Hart, who was his personal representative, doesn't get all of the 5 per cent collected from the actor.

"This is only a hypothetical case," Fitzpatrick explained, and said that Hart has to give half of the fee to the Vaudeville Collection Agency, and might say to the actor, "I can't run my office on the balance; I'm obliged to have 2½ per cent more from you."

Q.—Then you believe the agent ought to get his full 5 per cent? A.—I believe he ought to get what he earns.

Goldie Pemberton, Fitzpatrick said, hailed from Brookline, Mass., and was a regular attendant at White Rat meetings, until Mountford ordered her to leave one of them in Boston. Fitzpatrick told her, he says, that he heard she had been getting \$15 a week from the managers for years, and interrogated her regarding her frequent visits to New York. In answer she said she was ill and had to consult a specialist. By going to New York she was enabled to get treatment for nothing, he said she replied.

Walsh then read a statement purporting to be from the managers, saying they would refuse a conference as long as the White Rats bore the union stamp.

Q.—Notwithstanding this, did you still continue to seek an interview?

A.—Constantly. I'd seek one tomorrow if I thought I could get it.

"With a lily in your hand?" grinned Attorney Kelly.

"Yes," answered Fitzpatrick, "I had better have a lily."

Q.—Were you willing to take means other than the closed shop to accomplish your ends? A.—We were willing to agree, since there was such violent opposition by managers, to the closed shop, to substitute a bond to be put up by the managers to insure the carrying out of the rulings made by an arbitration board, to be composed of one manager, one actor, and a third person to be chosen by both.

Q.—Was the suggestion made that Mountford resign? A.—The statement was made that he was the chief stumbling block to the conference and the settlement of differences.

Q.—Was there talk of eliminating him? A.—Mountford offered to resign in a talk with Mr. Pantages and me, and at another time with members of the international board.

Fitzpatrick explained that Mountford left the Rats in 1911, and remained away until 1915, all that time suffering from the imputation of dishonesty.

"I went over Mountford's accounts with a magnifying glass. I know Mountford never took a penny of any actor's money for his own personal use, and I'll stake my life on it," testified Fitzpatrick.

This assertion was applauded by White Rats at the back of the room.

Q.—What do you mean by your statement that competition is stifled? A.—If a man starts a theatre in a city, he can't get big time acts.

Q.—Could there be more theatres in America? A.—I think they could stand one or two more in every city.

Q.—What effect would this have? A.—It would give more opportunity for work, create vaudeville audiences and help the business.

Q.—Is there a certain class that patronizes vaudeville performances? A.—Yes, the type that go there are known as vaudeville fans and go nowhere else.

Q.—Know anything about William Morris going into vaudeville? A.—Only remotely. I know Klaw and Erlanger tried it. Harking back, on cross-examination, to the administration preceding him among the White Rats, Fitzpatrick charged that it was a "supine" one.

Q.—Wasn't there malfeasance in office or misappropriation of funds? A.—No, I don't think that.

Q.—Did the financial condition of the club result from building the clubhouse? A.—No, sir.

Q.—Didn't Mr. Mountford testify he wanted to bring an action against the previous board of directors? A.—That had nothing to do with it.

Q.—Has the White Rats Actors' Union ever begun an action to recover \$101,000, or any part of the fund which Mountford claims has been diverted? A.—No. I think the mistake was an honest one and made on advice of counsel.

Fitzpatrick admitted he had opposed the sale of the clubhouse to Mr. Albee, but didn't care if it went to others. He said he wouldn't have objected to Albee, only he feared the transfer meant the wrecking of all his dreams.

(Continued on page 34)

VAUDEVILLE BILLS

(Continued from page 25)

Avenue B (First Half)—Russell & Lorn—Josie Reed—Romas Troupe. (Last Half)—Greeno & Platt—Fresnotts—Le Van & De Vine—Donalds Sisters.

Delancey St. (First Half)—Smilletta Sisters—Budmilla Troetzka—Gorman Bros.—Hyman Adler Co.—Phil Baker—Wilbur & Lyke. (Last Half)—Seabury & Price—Malcolm & Le Mar—Leonard & Sherwood—Carson & Willard—Barron Bros.

Greeley Square (First Half)—Josie O'Mears—Keene & Foxworth—Pisano & Bingham—Cook & Oatman—Nat Carr—Cummins & Seaham. (Last Half)—Cecil & Mack—Al Tyler—Doris Lester Trio—Sherman, Van & Hyman.

Victoria (First Half)—Juggling De Lisle—Peggy Brooks—Wm. S. Hall Co.—Hawthorne & Cook—Josie Flynn's Minstrels. (Last Half)—Sampson & Douglas—McNally, Dinas & DeWolf—Dunham & O'Mally—Casting Milos.

Lincoln Square (First Half)—3 Herbert Sisters—Boyle & Brannigan—Regal & Mack—Bevan & Flint—"Honey Moon Inn." (Last Half)—Mabel Whitman & Boys—Storey & Clark—Wheeler & Potter—Gorman Bros.—Daras Bros.

Fulton (First Half)—The Brightons—Bennington & Scott—Earl & Curtis—Frank Ward—Casting Milos. (Last Half)—Harmon & Harmon—Montrose & Allen—Dudley Douglas—Josie Flynn's Minstrels.

BROOKLYN, N. Y.
Metropolitan (First Half)—Melnotte Duo—Schram & Armstrong—Montrose & Allen—Ward & Pryor—"Oh, Billy." (Last Half)—Cummins & Seaham—Pisano & Bingham—"Honey Moon Inn"—King & Harvey—Kuma 4.

DeKalb (First Half)—Seabury & Price—Al Tyler—Lane & Harper—Sherman, Van & Hyman. (Last Half)—Kromka Bros.—Jessie Reed—Regal & Mack—Phil Baker—Wilbur & Lyke.

Warwick (First Half)—Flo Ring—Crontz Bros. (Last Half)—Mabelle Best—Walter Baldwin & Co.—Romas Troupe.

Palace (First Half)—Bolzar Bros.—Knight & Sawtelle—Frosnetts—Dudley Douglas—Donalds Sisters. (Last Half)—Honey Hurst—Bevan & Flint.

BALTIMORE, MD.
Baraban & Grohs—Mason & Core—Harry Girst & Co.—Thos. Potter Dunne.

BOSTON, MASS.
(First Half)—Kinzo—Jewett & Elgin—Great Howard—Alexander & Fields—Adelaide Bell & Band. (Last Half)—Adonis & Co.—Lang & Green—3 Rozellas—Red Fox Trot—Keegan & O'Rourke—8 Black Dots.

FALL RIVER, MASS.
(First Half)—Adonis & Co.—Lang & Green—"Red Fox Trot"—Keegan & O'Rourke—3 Rozellas. (Last Half)—Kinzo—Jewett & Elgin—Great Howard—Alexander & Fields—Adelaide & Jazz Band.

HAMILTON, ONT. (CAN.)
Burns & Foran—Jimmy Casson & Co.—"In Wrong"—Swartz & Clifford—Mori Bros.

HOBOKEN, N. J.
(First Half)—Gertrude Rose—"Just for Instance"—Bert & Betty Wheeler—Red & Blondy. (Last Half)—Story & Clarke—Weber & Elliott—Dawson, Lannigan & Covert.

MONTREAL, CANADA.
Bollinger—Helen Moretti—Quigley & Fitzgerald—"Mimic World."

NEW ROCHELLE, N. Y.
(First Half)—Greeno & Platt—Maybelle Best—Walter Baldwin & Co. (Last Half)—Flo Ring—Billy S. Hall & Co.

PROVIDENCE, R. I.
(First Half)—Arnoldos—McCann & Robles—Bert Walton—Anderson & Rean—Lyons & Yosco. (Last Half)—Archie Onri & Dolly—Earl Rickart—Holmes & La Vere—Lyons & Yosco—Brindamour.

PALISADES PARK, N. J.
Ridge & Gille—Mirano Bros.—3 Londons.

SPRINGFIELD, MASS.
(First Half)—Archie Onri & Dolly—Beck & Stone—Holmes & La Vere—Earl Rickart—Brindamour. (Last Half)—Arnoldos—McCann & Robles—Anderson & Rean—Bert Walton—"Rose Revue."

SOUTH BETHLEHEM, PA.
(First Half)—Storey & Clarke—Van & Carrie Avery—Weber & Elliott—Dawson, Lannigan & Covert. (Last Half)—Bolzer Bros.—Gertrude Rose—Bert & Betty Wheeler—Red & Blondy.

TORONTO, CANADA.
Cavana Duo—Edah Deldridge Trio—Jack Goldie—La Hoen & DuPreece—Brady & Mahoney—Herbert's Dogs.

PATENTAGES CIRCUIT
WINNIPEG, CANADA.
Patentages—Bresins & Brown—Stewart & Olive—Dorothy Lewis—Richard the Great—Ball & West—Hello, People, Hello.

REGINA, SASK., CANADA.
Patentages—The Cromwells—Ames & Virginia Sisters—Little Dorothy—Novelty Minstrels—Juliet Dika—Submarine F.7.

EDMONTON, CANADA.
Patentages—Booth & Leander—Harris & Noland—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels.

CALGARY, CANADA.
Patentages—Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

GREAT FALLS & HELENA, MONT.
Patentages—Diaz & Monks—Nadell & Pollette—Cliff Clark—Lella Shaw & Co.—Empire Quartette—Joe Fenton & Co.

BUTTE, MONT. (4 days). ANACONDA & MISSOULA, MONT. (1 day).
Patentages—Monroe & Grant—Sam & Ada Beverly—4 Rennees—Joe Darcy—Kelly Field Players.

SPOKANE, WASH.
Patentages—Schepps—Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Sextette.

SEATTLE, WASH.
Patentages—Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Cramp-ton—Anderson's Revue.

VANCOUVER, B. C.
Patentages—Will Morris—Victoria 4—Maidie De Long—Stever & Lovejoy—Harris & Mannion—"Some Baby."

VICTORIA, B. C.
Patentages—Hall & Guilda—Valmont & Reynen—Rucker & Winifred—Murtha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

TACOMA, WASH.
Patentages—Alice Teddy—Joe Reed—Cates Bros. & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

PORTLAND, ORE.
Patentages—Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampede Riders—Jimmy Britt.

SAN FRANCISCO, CAL.
Patentages—Mennetti Sidell—Dorothy Roye—Klass & Termini—John G. Sparks & Co.—Ben Linn—Hoosier Girls.

OAKLAND, CAL.
Patentages—Harry Tsuda—Joe and Roosie Moy—Rookie Lewis—Willard the Fantasy—Fox & Britt—Gautier's Toy Shop.

LOS ANGELES, CAL.
Patentages—Bullet Proof Lady—Beth Challis—Haush & Lavelle—Collin's Dancers—Chas. F. Semon—Four Danabes.

SAN DIEGO, CAL.
Patentages—3 Weston Girls—Irene Trevette—McLellan & Carson—Who Is He?—Miss 1920.

SALT LAKE CITY, UTAH.
Patentages—Tusceno Bros.—Julia Clifford—Valentine Fox—Mel Klee—Mile. Blanca & Co.—Ray Whittaker & Co.

OGDEN, UTAH
Patentages—Aeroplane Girls—Jack & Marie Grey—Astor Four—Uka Marie Deel—Arthur Barrett—Million Dollar Dolls.

DENVER, COLO.
Patentages—Pedrini's Monks—Walzer & Dyer—Firehide Reverie—Trovato—Four Bards.

INTERSTATE CIRCUIT
AUSTIN.
Patentages—Bert & Bottle—Walton—Marshall Montgomery—Sam Hearn—"Oh Auntie"—Barr Twins—Swor & Avey—Delano & Pike.

DALLAS.
Patentages—La France Brothers—Daniels & Walters—"The Only Girl"—Restivo—Robt. Everests Circus.

FORT WORTH.
Patentages—Kate & Willey—Kennedy & Rooney—Kathryn Murray—Mosconi Brothers—Six Kirk-smith Sisters—George Austin Moore.

HOUSTON.
Patentages—Los Rodriques—Gallerini Sisters—Adair & Adelphi—Anthony & Rogers—Currenbt of Fun—Jack Norworth—Three Bennett Sisters.

KANSAS CITY.
Globe (First Half)—Hordess Duo—Margaret Ryan—Three Millards—Chick & Tina Harvey—Three Portia Sisters—Radium Models—(Last Half)—Holland & Jennie—Dunlap & Virden—Three Military Maids—Davey Jamieson—Emma Francis & Arabis.

LITTLE ROCK.
Patentages—(First Half)—Time & Tile—Irene & Bobbie Smith—Number Please—Sponer & Wilson—Hodge Podge Sextette—(Last Half)—Bert & Lottie Walton—Sam Hearn—Burr Twins—Sowr & Avey—Delano & Pike.

OKLAHOMA CITY.
Lyric (First Half)—Cherry & Stanley—Stein & Arnold—Just Girls—G. Swayne Gordon—(Last Half)—Oh Auntie—Chick & Tina Harmey—Marshall Montgomery.

B. F. KEITH WESTERN
SAN ANTONIO.
Patentages—Jack & Kitty Demaco—Pauline Haggard—Henry B. Toomer & Co.—Man Off the Ice Wagon—"Puppy Love"—Jim & Marion Har-kins—Wyatt Lads and Lassies.

TULSA.
Empress (First Half)—Vada Clayton—The McIntyres. (Last Half)—Cherry & Stanley—Steen & Arnold—Just Girls—G. Swayne, Gordon & Co.

BAY CITY.
Bijou (First Half)—Caplane & Wells—McI Carver & Robinson—Howard Mertello—Rich & Lenore—Galletti's Monks—(Last Half)—Paul & Pauline—Girls of 576—"Resista"—Murray K. Hill.

BATTLE CREEK.
Bijou (First Half)—Paul & Pauline—Mack & Lane—Poughkeepsie—Murray K. Hill—Rams-dells & Deyo—(Last Half)—"Oh, Pretty Lady."

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MOTION PICTURES

EXHIBITORS TO MEET NEXT MONTH

WILL CONVEENE IN ST. LOUIS

The Motion Picture Exhibitors of America will hold their annual convention in St. Louis this year, opening Wednesday, June 25, for a two-day session. The headquarters will be at the Hotel Statler.

The reason that St. Louis was picked for the meeting place is that it is centrally located and can be reached more conveniently by exhibitors all over the country than any other city. The convention committee has arranged for special trains to run from New York, on the Pennsylvania and New York Central lines, and will pick up exhibitors all along the route.

National Secretary Rembusch and the chairman of the Convention Committee, Hector M. Pasmegzolu, held a meeting, with the rest of the committee, in St. Louis last week and completed plans and details for the event.

THIRD DOOLEY FILM FINISHED

President Clarence L. Bach, of the Johnny Dooley Film Comedies, announced last week that the third of the series of two-reel Johnny Dooley pictures is completed.

According to Business Manager Wm. Hart, the pictures are among the highest class and best comedies he has ever seen and will prove the comedy sensation of the year. In support of Dooley in the pictures are Martha Mansfield, Tom Blake, Tom Cameron, Billie Ruge, Edna Murphy, Tiny Douglas, and twenty girls, who constitute the Johnny Dooley Beauty Brigade. Twelve of these comedies will be made this year.

Harry Saks Hechheimer is secretary and treasurer of the company.

FOX TO BUILD STUDIO

The Fox Film Corporation has completed arrangements for the construction of a large motion picture studio on a plot of 100 x 185 covering the entire front on Tenth avenue at Fifty-fifth street.

The building will be of brick and concrete construction, three stories high, and will replace a group of old one story buildings and a coal yard.

A syndicate headed by R. F. Kilpatrick, will undertake the building project. This syndicate will sublease the completed structure to the Fox Film Corporation, as they had recently leased the site from the Chandler estate. The plans and designs of the building will be drawn up by Somerfield and Steckler.

News of the new plant was disclosed at a luncheon at Delmonico's, Tuesday, given by Jay Gove, of the Fox offices, to newspapermen.

HALL OPENS PARK THIS WEEK

Frank G. Hall has leased from Larry Anhalt the Park Theatre, erstwhile home of the defunct Spanish Opera Company, where he will present motion pictures beginning this week and throughout the summer until next October. The Rothapfel Unit Program is the opening attraction and this, as was explained early this week by Hall, will be followed by the presentation of some of Hall's own feature pictures.

The initial term of Hall's lease is three weeks, with an option of periodic renewals up to October. He is re-decorating the house at his own expense, and has engaged a symphony orchestra of twenty-five men.

"BIG 4" PLAN 15 EXCHANGES

Hiram Abrams announced last week, for the United Artists' Corporation, that the "Big 4" have completed their plans for the establishing of fifteen exchanges, which they will call distributing depots, in the country's most important cities. These depots will be located in New York, Philadelphia, Washington, Pittsburgh, Boston, Detroit, Chicago, New Orleans, Minneapolis, Kansas City, Denver, San Francisco, Los Angeles, Seattle and Dallas.

The first release will be made on September 1—a Fairbanks production. Others by Chaplin, Pickford and Griffiths will follow and will be booked as single pictures only.

The executive staff engaged to head the sales organization consists of Ralph O. Proctor, Kenneth Hodgkinson, William F. Hines and Paul N. Lazarus.

MANAGER SUES UNION

HAMILTON, O., May 23.—John H. Broomhall, manager of the Jefferson Theatre, and secretary of the Jewel Photoplay Company, which operates the house, brought suit this week against the principals of the Hamilton Musicians' Local No. 131 for \$10,000. The action was caused by the recent installation of a pipe organ in the theatre which put the orchestra out of work. The union took steps to put the musicians back into the house, but was not successful. Then, it is alleged, the union circulated letters branding the house as unfair and tried to prevent any musician from accepting a position there.

FILM ACTOR LOSES SUIT

ALBANY, N. Y., May 21.—The Court of Appeals yesterday decided against Henry Carvill, a motion picture actor, who had brought an action to recover a year's salary from the Mirror Film Company. In his action in the trial court, Carvill testified that he was employed by the Mirror Film Company at a salary of \$100 per week, for one year, and that he was discharged at the end of three weeks. The trial court awarded him a judgment for a full year's salary.

On appeal by the film company this decision was set aside.

GRIFFITH LEAVES NEW YORK

David W. Griffith left the city on Saturday night for Philadelphia, where he arranged for the opening of "Broken Blossoms." From there he went to Boston to attend the opening of the film today, Wednesday. He will leave Boston to arrive in Chicago for the premiere of the film in that city on Friday and from the Windy City will go to Columbus, Ohio. In the latter city he will make some scenes for the Methodist Centenary and will later go to the Coast. He will return to New York late in the Summer.

INCE PAYS \$67,000 FOR PLAYS

Thomas H. Ince has purchased five plays and stories for which he spent \$67,000. Twenty thousand dollars went for "Mary's Angle," \$15,000 for "What's Your Husband Doing?" \$12,000 for "Twenty-three and a Half Hours' Leave," \$10,000 for "Behind the Door," and \$10,000 for "Some Honeymoon." For the last named he has engaged Douglas McLean and Doris May.

GASNIER AND COHAN COMBINE

Louis Gasnier and Sidney L. Cohan have entered into an arrangement to make all-star productions together. They have already placed under contract Owen Moore, Lewis J. Cody and William Russell as a basis for their productions. The pictures will be released through the United Picture Theatres.

GRIFFITH GETTING \$3

For the first time in the history of pictures seats are being sold at \$3 at the George M. Cohan Theatre, where "Broken Blossoms" is playing. This puts Griffith in a new record-setting class.

CAMERA MEN FORM NEW ASSOCIATION

PLAN TO HELP EACH OTHER

Declaring that their object is to promote the good of the industry, the National Association of Cinematographers, which has hopes of enrolling all camera men of the country, was formed last week by Harry Keepers, Louis H. Dunninger, Carl L. Gregory, Arthur T. Quinn and Lewis H. Physio. Harry Saks Hechheimer was appointed general counsel and the above incorporators were chosen to act as officers of the new organization until the first annual meeting is held.

The purposes of the association are set forth in the papers of incorporation where it states that the society is formed "to promote harmony and justice between its members, and those utilizing the services of its members, to generally further the interests of cinematography in all its branches and in occupations or professions allied or connected therewith."

"To aid members in the settling of differences between members and employers, between themselves and to give demonstrations of new inventions."

The address of the new association is given as No. 220 West 42nd street.

CHANGES SALES ORGANIZATION

In addition to the recent promotions and changes, which the W. E. Hodkinson Corporation made in its Eastern and Southern divisions, the following were made last week. George F. Lenehan, formerly of Goldwyn, succeeded E. A. Crane as New York exchange manager. D. W. Phillips resigned as manager of the Cleveland exchanges, and was succeeded by C. C. McKibbin, formerly Pittsburgh manager for Goldwyn. Phil Reisman left the Triangle, Minneapolis, to take charge of the Hodkinson exchange in that city. Harry H. Hicks left the Select, Cincinnati, office to manage Hodkinson's Los Angeles exchange. These will complete the re-making of the Hodkinson sales organization.

JUNE ELVIDGE'S SISTER KILLED

GLENDOLA, N. J., May 24.—Esther W. Elvidge, sister of June Elvidge, and aged sixteen, was killed almost instantly last night, when the automobile in which she was travelling struck a rut in the road, skidded and turned turtle. Arthur Hotaling was driving and was severely cut and bruised. They had gone to Asbury Park to attend a festival and were en route for the Elvidge home at Avon by the Sea to prepare for a dance. The girl was crushed under the machine as it turned over and her escort was also pinned under it.

McBRIDE TO SUPPORT MRS. DREW

Donald McBride, who has appeared with the Drews in many of their comedies, has been signed to play opposite Mrs. Drew in "Bunkered" and "The Night of the Dub." In these pictures, however, Mrs. Drew will be his sister and he will play the role of a frivolous bachelor. The Drew films will be continued to be made by the V. B. K. Film Corporation, and released by Paramount.

DELAY "BETRAYAL" SHOWING

J. J. McCarthy has decided to put off the New York showing of "The Betrayal" until Fall. The picture has had a very successful run in Chicago, and has been lauded by the critics. The film deals with Germany in the years of 1847 and 1849, under the rule of Wilhelm I., and describes the mailed fist of the Hohenzollerns.

BUD FISHER WINS FILM SUIT

The Appellate Division of the Supreme Court last week decided that Bud Fisher may continue to manufacture and distribute films through the Mutt and Jeff News Weekly unhampered by any further court injunctions.

The decision was the result of a suit brought by the Export and Import Film Company and Ben Blumenthal, in which they claimed that they had an exclusive contract for the foreign rights to the "Mutt and Jeff" films. It was proved in court that the plaintiffs did have a contract with the Mutt and Jeff Film Exchange and the Bud Fisher Films Corporation for the exclusive foreign rights to the films for two years, for which they were to pay \$300 per negative.

But it developed that this contract was made without the knowledge or consent of Fisher. Therefore, it resolved itself down to whether or not the Mutt and Jeff Film Exchange and the Bud Fisher Films Corporation had the authority to make such a contract. The dismissal of the case by the Appellate Division affirmed the ruling of the lower court.

FORM AUTHOR'S FILM CO.

Samuel Goldwyn and Rex Beach have organized a new \$1,000,000 corporation to produce the works of America's and England's most famous writers. The new company will be known as the Eminent Author's Pictures, Inc.

The organization is said to be the result of the refusals of prominent writers to write for the screen, because of the tendency of most producers to mishandle their manuscripts after accepting them for production.

The company is now forming plans for the construction of a large studio near New York to be used in addition to the Goldwyn Studios at Culver City, Cal. The Eminent Pictures, Inc., have already contracted for a term of years, the works of Rex Beach, Mary Roberts Rinehart, Gouverneur Morris, Gertrude Atherton, Rupert Hughes, and Leroy Scott.

KESSELS OUT OF TRIANGLE

Charles and Adam Kessel, formerly part owners of the M. P. Corp., the Keystone and Majestic Film Corporations, have ended their connection with the Triangle Film Company. Their contract was to end next February, during which time they were to act in an advisory capacity. Mutual arrangements were made last week with Triangle and the financial matters settled to permit the Kessels to retire at once.

DISCONTINUE FLAGG COMEDIES

Town and Country Films, which has produced the James Montgomery Flagg comedies, will take up a new form of comedy film, as the Flagg comedies will shortly be dropped. There are a few of these comedies in the hands of Paramount, which will be released. The reason given for discontinuing them is that they are "over the heads" of the average audience.

FILM CONCERNS INCORPORATE

DOVER, Del., May 21.—The list of incorporations here today include the United Pictures Corporation and the Victory Feature Film Company. Both companies are incorporated by T. L. Croteau, P. B. Drew, and C. L. Rimlinger, of Wilmington. The United Pictures Corporation has been capitalized at \$33,000 and the Victory Feature Film Company at \$1,000,000.

WILL SUPPLY PRINTS

Universal has announced it will supply all exchanges with prints, so that exhibitors can see productions weeks in advance of showings. They will also distribute the twelve films made by the Stage Women's War Relief Committee.

VAUDVILLE INQUIRY ENDS—Continued from pages 3-30-31

That ended Fitzpatrick's long stay on the stand.

Gene Hughes, a booking agent, with a U. B. O. franchise, who is associated with Jo Paige Smith, in the Palace Theatre building, was sworn. Hughes was reluctant to identify several letters from his office, stating they were dictated by Smith. The missives referred to the non-booking of acts which were alleged to have played Fay's Theatre, in Providence.

Q.—Wasn't it a fact that a man who had played opposition houses couldn't be booked through your office with the U. B. O.? A.—I have booked acts for Mr. Keith that played Providence.

Q.—But not in Providence? Wasn't the reason an act couldn't be booked there because it played the opposition house some time? A.—Yes.

Another letter, supposedly written by Smith, to F. M. Roser, who had an animal act playing at the Orpheum Theatre, South Bend, Ind., questioned him as to whether he was a White Rat.

Lee Beggs, aged fifty, owner of a movie house at Great Kills, Staten Island, was the afternoon's last witness. For thirty years he was an actor, entering vaudeville in 1909. Asked whether he was a White Rat, he replied he had been and was, unless he had been let out for failure to pay dues; and that the same question entered into his membership in the National Vaudeville Artists. Attorney Walsh read a clause from one of Beggs' contracts stating that, "the artist agrees he is a member of the N. V. A. and not the White Rats, and that if his statement is untrue his agreement may be cancelled."

Attorney Kelly explained that this clause had been allowed to remain in through an error and had never been intended to be used since the strike, and had never been enforced even during the trouble.

Beggs said he had a chance to play U. B. O. time, and Keith Family time in Pittsburgh, after the "flu" epidemic, but was requested to join the N. V. A. before he could play the engagement. However, Secretary Chesterfield, of the N. V. A., lent him \$57.50 to get to Pittsburgh, he said. Beggs, who had only been getting \$175 and \$200 a week from other circuits, later played many engagements with the U. B. O., at \$275 a week. He claimed to have been on the "black list" for some time, said Pat Casey called him "a bad boy," and that once, when he, Beggs, was in Joe Hart's office, Mr. Blondell, of the U. B. O., in a 'phone conversation with Hart's office attendant told her, "Anything with Harry Beggs in it is cold," and she had repeated the remark aloud.

Saturday

Pat Casey, general manager of the Vaudeville Managers' Protective Association, was recalled. Attorney Malvinsky, on behalf of *Variety*, one of the respondents, asked him if all the theatrical papers hadn't gotten out special N. V. A. anniversary editions. He said they had, and that no preference had been shown or favor or special advantage given any one.

Q.—Is there any understanding or agreement whereby *Variety* or Sime Silverman are working toward any special purpose with the vaudeville powers? A.—No, sir.

Q.—Is it not true that Mr. Silverman's position all along has been that of an independent publisher? A.—Yes, sir.

Q.—Hasn't Mr. Silverman favored the vaudeville managers some time? A.—I wouldn't say as to that.

Q.—Isn't it a fact that Mr. Silverman just as often advocated policies in opposition to what the U. B. O. thought was advisable? A.—Yes.

Attorney Walsh (cross-examining)—*Variety* is an independent journal, you say? A.—Nobody controls Mr. Silverman, to my knowledge.

Q.—Did *Variety* oppose the strike? A.—Yes, sir.

Mr. Malvinsky—The first strike in 1901 was an absolute failure, wasn't it? A.—Yes, sir.

By Attorney Walsh—You say it was a

failure; didn't it result in an agreement on the part of the managers to give a more equitable contract? A.—I don't know.

Q.—Didn't agents agree to cut out commissions? A.—I don't know.

Q.—Why, then, do you say the strike was a failure? A.—I was running a theatre at that time and in my personal case it was a failure.

Walsh—A statement in *Variety* said, "When Pat Casey speaks he represents all of the vaudeville, burlesque and circus business." Is that so? A.—No. I wish it was.

Michael R. Sheedy, of the Sheedy Vaudeville Agency, has been in the theatrical business about twenty years, starting as a theatre manager. He said that most of the acts he played had been "black-listed." On objection of Attorney Goodman, Examiner Moore ordered the word "blacklisted" stricken out. Sheedy said that as a theatre owner, he had booked William Morris acts. His statement that the U. B. O. was in existence in 1904 or 1905 was challenged by Goodman. Sheedy said he wasn't sure about the U. B. O., but he knew that Keith was in business then. Sheedy's Theatre, in Pawtucket, he stated, was opposition to Providence, four miles away, and he eventually lost this house, which was taken over by Keith.

Sheedy dwelt upon his career after coming to New York, twelve years ago, to go into partnership with Joe Wood. This partnership lasted but a year, he said, and Wood, without notice, went over to the U. B. O. one morning, taking most of their acts with him.

"I booked theatres I represented through the U. B. O., until Albee ordered me out," Sheedy complained.

Q.—Did you ever book acts for Fay, of Providence, since he began running vaudeville? A.—Yes.

Q.—What difficulty did you have? A.—The toughest time I ever had since I was in the show business. Not only the U. B. O., but the V. M. P. A. was against us.

Q.—Was Fay a member of the V. M. P. A.? A.—No. I advised him to apply for membership.

Q.—But he wasn't accepted? A.—He wasn't accepted.

Q.—Describe your difficulties. A.—Well, forty acts would be booked there in one week—that is, we would promise them—and we would wind up with three. They were afraid of being blacklisted, and all that stuff.

Q.—How many acts did Fay use? A.—Six.

Q.—Give us any instance of your difficulties. A.—There were hundreds of them. I thought you knew all about it. Complaints would fill my desk. I received a letter from an actor yesterday who would not work because it was a blacklisted house.

Q.—What did actors say as to working there? A.—Our intention was to get them to Providence particularly, for it was easy to book them any other place. The majority would say, "We'll play anything you've got except Providence."

Q.—What was the method of booking into Providence under assumed names? A.—We got a good many acts to go in in that way.

Q.—Does this condition still continue? A.—Since this investigation started things are very quiet here.

On cross-examination, Attorney Goodman asked:

"Was the trouble due to the fact that Fay was not a member of the Vaudeville Managers' Protective Association?"

"No, it was due to the fact that he was playing White Rats."

Attorney Goodman reminded Sheedy that he hadn't told Walsh about his having been president of the Independent Booking Agency seven or eight years ago. John J. Quigley, of Boston, another witness in the investigation, was associated with Sheedy. The agency lasted six months.

Q.—Wasn't it generally known as the White Rats' Agency? A.—No, sir.

Q.—Did the Independent Booking

Agency have any arrangement with the White Rats' Actors Union for dividing any profits and commissions which it earned? A.—Mr. Mozart was in the company. I suppose he got what was coming to him.

Q.—Did the agency pay anything to the White Rats? A.—I don't know of anything.

Q.—Did the Independent Booking Agency charge 5 per cent and the artist's representative 5 per cent? A.—I don't know.

Q.—Neither of you was doing it for love? A.—No.

Sheedy's answers were given hesitatingly. Several times Examiner Moore and Attorney Walsh had to assure the witness that it was necessary that he should respond readily.

Q.—Do you own any interest in Fay's Theatre, at Providence? A.—Yes, I do.

This answer was maneuvered out of Sheedy after much effort. The question immediately followed, "Who owns the stock in your corporation?" sent an appealing glance from Sheedy to Examiner Moore. It was here that he vehemently objected, declaring he was not on trial and legally was not obliged to answer. Attorney Walsh likewise objected.

Attorney Goodman said that Pat Casey was made to tell somewhat similar facts in connection with the vaudeville companies on the defensive. "Yes, but the V. M. P. A. is a respondent in this case, and Sheedy is not," said Walsh. Examiner Moore promised to give a ruling later.

Q.—What is your opinion regarding the necessity for a central booking office? A.—Don't see why you want to know my opinion. I've got no opinion.

The witness volunteered the statement that he had to come to New York and enter the booking agency business, in order to stay in vaudeville. He intimated that a lot of managers have gotten together trust-like, to keep others out of business.

Q.—You get your share of the profits at Providence? A.—I don't care to answer. I'm not on trial. I came here to tell what I know about vaudeville managers and their way of doing business.

"You came here to put them out of business," exclaimed Goodman.

Q.—Ever book any acts through William Morris? A.—Yes.

Q.—Didn't you deduct 5 per cent from the actor's salary each week and remit to the Morris office? A.—Certainly.

Q.—Didn't you retain several hundred dollars from Morris and were sued for it? A.—You ought to know. You were my lawyer. Yes.

Q.—Did you keep William Morris' money? A.—No. We were beat and lost. And you was my lawyer!

Q.—The case was tried in open court, before a jury, and there was no secret about it, was there? A.—What's that got to do with this case?

Sheedy said his business was bad most of the time, and he was making very little money. Examiner Moore, who had been giving the question concerning the Sheedy Agency stockholders long consideration, said there had been some startling disclosures during the hearing, and he would not like to have facts of a private nature made public if the disclosures might result in prosecution. However, he overruled the objection. Then Goodman demanded:

"Is Fay or any of his associates a stockholder or associated in a financial way with the Sheedy Agency? A.—I refuse to answer."

Examiner Moore—You had better answer.

Sheedy—Unless you force me, I object. But, to save all arguments, I will say that nobody connected with the show business is connected with the agency, Fay or anybody else!

Walsh asked Sheedy if the Independent Bookings Agency limited its fee to 5 per cent. Sheedy said that was what the agency was started for, "to counteract the extreme graft going on in the show business."

Sheedy confided that he would rather book an act direct, because he could get it cheaper if the actor didn't have to pay a representative.

"Isn't it a fact," inquired Goodman, "that a great many acts played for the U. B. O. one week or a month after playing Providence? A.—Yes, since this investigation started."

"Thank God for that," blurted Sheedy, when he was informed his examination was over and he could go.

Henry Chesterfield, secretary of the National Vaudeville Artists, who testified at the opening of the hearing, was then recalled. He identified the Artists' application blank, stating that the representative's name is obliged to be given thereon, so an actor may be quickly located. The question as to whether the applicant belongs to other theatrical associations is to show what branch of the profession he has been engaged in, Chesterfield stated.

Chesterfield narrated the story of how the artists came into existence; how Eddie Leonard, Hugh Herbert and himself, realizing that the White Rats were not popular with the managers, incorporated the new body. Chesterfield went to John J. Murdock and secured his promise to help them organize the association, and was informed that the managers would assist all they could.

Attorney Malvinsky asked Chesterfield if *Variety* had been shown any favors or preferences in connection with the anniversary numbers, and was told "no."

William T. Clark, an employee of the Federal Trade Commission, testified that he slipped into the dressing room of Keeney's Theatre, Newark, N. J., and read on a wall card that all members of the bill must present their N. V. A. cards on request.

Chesterfield was again recalled to tell how the first officers of the organization were chosen. He explained that it was by a vote of the incorporators.

Q.—Didn't you follow the procedure laid down by the constitution and by-laws? A.—We tried to to the best of our ability, but most of our members were out of town at the time.

The witness wrote letters to those in other cities under authorization of Eddie Leonard, president pro tem.

Q.—How did you arrive at the agreement that Willard Mack should be the first president? A.—We wanted a very prominent man at the head of it. We submitted the offer of the presidency to him, and he not only accepted, but said it would be an honor to serve.

Q.—Was this before the meeting at which he was elected or after? A.—After.

Q.—How many were at the meeting? A.—Probably twenty or twenty-five.

Q.—Have you in mind particularly who were there? A.—All of the vice-presidents and some of the directors.

Chesterfield said that there were 350 members at that time. He said the N. V. A. began to grow extensively after the election, which was about July 20, 1917.

He was asked about the meeting called for the purpose of drawing up an equitable contract, and said that three days' work had been put in on it before it was thought in proper shape. Messrs. Moss, Schenck and Murdock represented the managers at this meeting.

Q.—Was the contract put in use by the managers? A.—It was, as far as I know.

Q.—A play or pay contract? A.—Yes, sir.

Chesterfield stated that the no cancellation clause had caused confusion among actors and he had had at least 200 cases where they objected to it. "I believe the general run of actors would prefer the clause," he added. "I personally prefer it."

At the far end of the session, Attorney Walsh remarked that Harry Mountford had requested that he be called as a witness for the Government, but, as his testimony would only be a repetition of that which had gone before, the request had been denied.

The commission then rested its case.

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